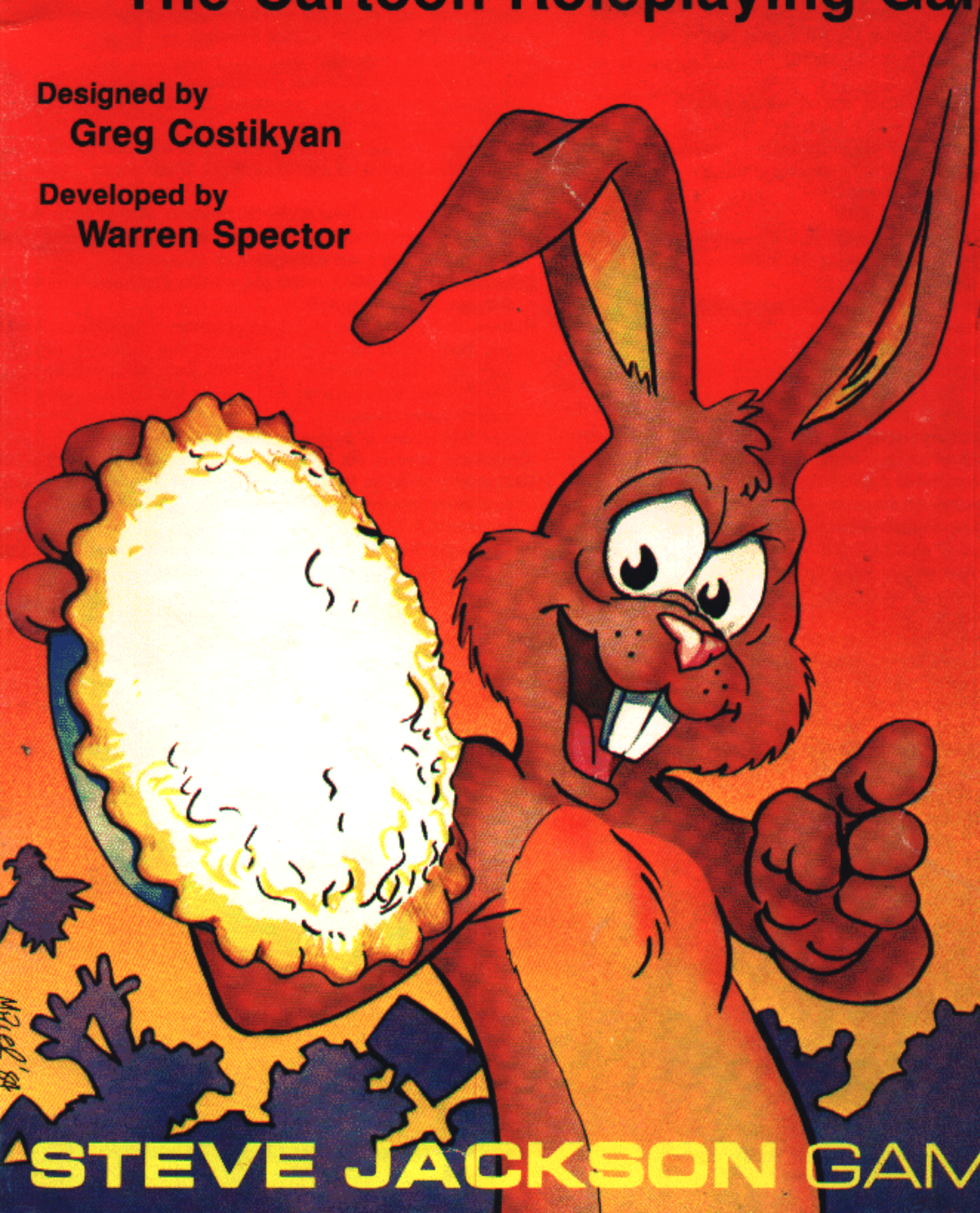


# TOON™

## The Cartoon Roleplaying Game

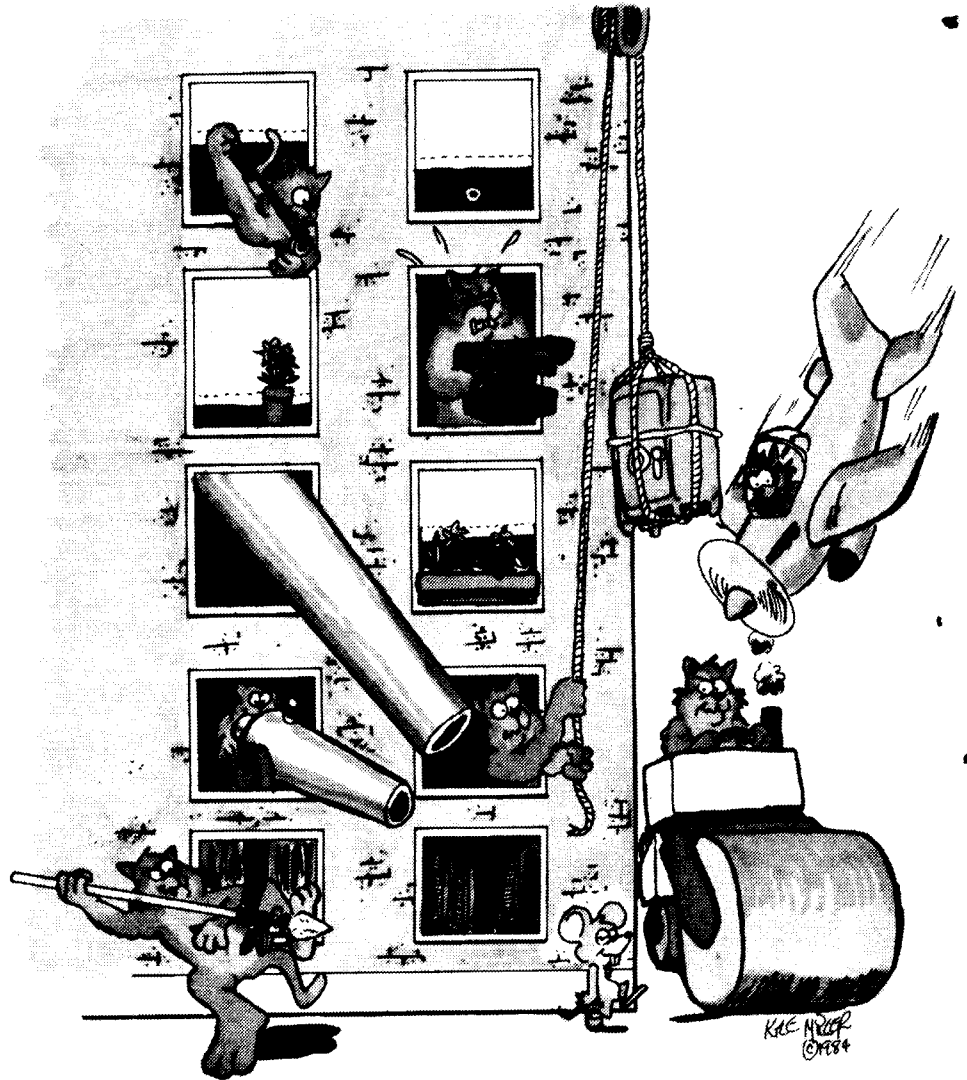
Designed by  
**Greg Costikyan**

Developed by  
**Warren Spector**



**STEVE JACKSON GAMES**





# Chapter 1:

# Welcome to *TOON*!

*TOON* is set in the crazy world of cartoons. In this world, anything can happen. The laws of physics work only when you notice them. Mice, rabbits, ducks, and moose all speak perfect English. Characters spend most of their time plotting to cheat each other, blow each other up, eat each other, or otherwise commit mayhem. But nobody ever dies! Now *TOON* lets *you* get in on the fun!

This book will tell you everything you need to know to play all your favorite cartoon stars. After reading through *TOON*, you'll be able to play the part of any cartoon character you've ever seen in a movie theater or on your television screen. And, best of all, you can make up your own characters and adventures too.

**TOON** is a roleplaying game. You may already be familiar with these “let’s pretend” games. If so, feel free to skip this section and move on to the next chapter. If you’re not sure what roleplaying games are all about, read on.

In a roleplaying game, you pretend to be a hero, pirate, space pilot, or whatever . . . just like when you were a kid. The difference is that you have rules. Roleplaying rules can be simple (and they don’t get any simpler than **TOON**), or they can fill several volumes. It doesn’t matter. Roleplaying is just “let’s pretend.”

You need at least two people to play **TOON**. Three or four people make up an ideal group. One person, the *Animator*, runs the game. The Animator tells the players what sort of cartoon world they’re in, who (or what) lives there, and what happens. The Animator picks the adventure from the Short Subjects and Feature Film in the back of this book. Experienced Animators can write their *own* adventures!

Each of the other players pretends to be a single cartoon character in the Animator’s adventure. Here’s where the roleplaying comes in. As the Animator describes the setting and events of the adventure, each player reacts, describing what his or her character does. The Animator determines what happens because of the players’ actions. The players respond . . . and so on until the end of the cartoon.

And that’s all there is to that!



## A Special Message For Experienced Roleplayers

**TOON** isn’t like any other roleplaying game you’ve ever known. In most RPGs, the idea is to plot and plan — to think before you act — and to make sure your character survives, thrives, and becomes more proficient at everything he or she does.

**FORGET ALL THAT.**

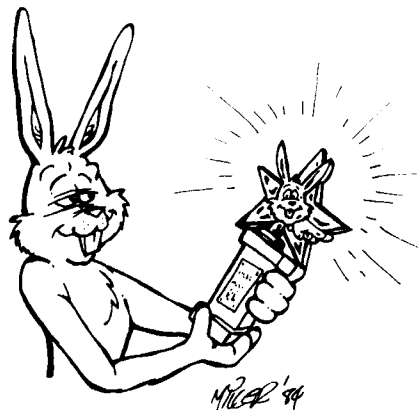
Survival? Who cares? You can’t ever really die, so you’ve got nothing to lose by jumping right into the thick of things and having fun.

Think before you act? No chance. If you take the time to think every action through, the game’s going to get bogged down and nobody will have any fun. The action in a **TOON** game should be fast — insanely fast. Remember, you’re supposed to be a cartoon character. When was the last time you saw a cartoon character do something logical? **ACT** before you **THINK**.

Here’s something else that’s special about **TOON**: It doesn’t matter how stupid, weak, or inept your character is. Poor die-rolling *doesn’t* mean a bad character. Half the fun of **TOON** is *failing* . . . because of the silly things that happen when you fail! So “bad” characters are just as much fun — maybe more fun — than “good” characters.

So, to repeat:

**FORGET EVERYTHING YOU KNOW** and **ACT BEFORE YOU THINK**.



## Chapter 2:

# What the Heck Does *that* Mean?



Roleplaying games have their own strange language. “Attributes.” “Skills.” “Roll 2 dice plus 2.” What do these mean? Let’s explain a few terms.

### Dice

All you need to play *TOON* are a couple of six-sided dice (like the ones found in any ordinary game). Sometimes you’ll roll one die, or two, or three. In some cases, you might also (for instance) roll 2 dice and *add 1* to the result. This is called rolling “2 dice plus 1.”

Sometimes you will get to make a special “tens-and-ones” dice roll. This means you roll one die and say: “That’s the tens.” Then you roll another die and say: “That’s the ones.” Instead of adding the rolls (the way you normally do when you roll two dice) you read the two rolls one after another. For example, if your first roll is a 4 and your second roll is a 3, you’ve rolled a 43 (*not* a seven!). This system gives you a number from 11 to 66, which will come in handy when you are choosing one item from a long list.

# Characters

A character is any person or being in the Animator's story. There are Player Characters and Non-Player Characters. A Player Character is any character controlled by a player. Pretty tricky, right? A Non-Player Character (sometimes abbreviated NPC) is any character controlled by the Animator.

## Attributes

Each character has four *Attributes* — numbers that describe his or her basic abilities. These are Muscle, Zip, Smarts, and Chutzpah. *Muscle* is simply how strong a character is. *Zip* includes speed, alertness, dexterity, and coordination. *Smarts* is just what it sounds like: intelligence, knowledge, that sort of thing. *Chutzpah* is how "pushy" your character is. (For all you non-New Yorkers, it's pronounced just like it's spelled except that the "ch" is pronounced as if you're clearing your throat.) A character with lots of chutzpah has a lot of nerve.

Chapter 4 will show you how to determine your character's Attributes.

## The Character Sheet

The *Character Sheet* is a form that lets you record everything about your character. At the beginning of a game, the Animator should give each player a copy of the Character Sheet on page 64 of this book. Feel free to photocopy it for your own use. You should record everything about your character on the sheet. The Animator has the right to look at any player's character sheet any time he or she wants to. Players may show their character sheets to other players if they like . . . but they don't have to!

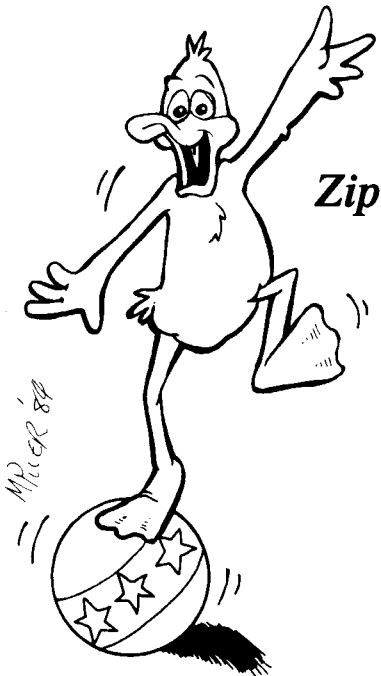
So much for definitions. Let's play *TOON!*



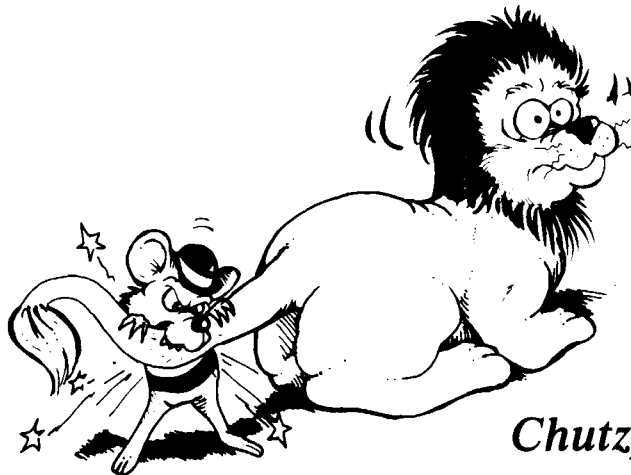
*Muscle*



*Smarts*



*Zip*



*Chutzpah*



## Chapter 3:

# Getting Started

To speed you along on the road to fun and all-around cartoon silliness, here are some introductory rules and a beginning adventure — *The Cartoon Olympics*. With the ready-made characters on pages 13–14, you can start playing right away. There's lots more to *TOON* than this — but this adventure will get you into the spirit of the game, show you some of the basic rules, teach you to read a character sheet, and a lot of other useful stuff.

Now, gather a couple of close (and crazy) friends. One of you will act as the Animator for *The Cartoon Olympics*. Each of the other two should choose one of the ready-made characters.

It's easy to start playing *TOON* for the first time, even if you've never been in a roleplaying game before. All you need to know right now is a little bit about Skills, and a little bit about the role of the Animator.

# Skills

You use skills to do things to the other characters. They use their own skills to do things to you. Some skills can also be used against inanimate objects — rocks, lampshades, walls, and so on. (For the most part, rocks, lampshades, and walls can't respond when you do something to them . . . but in *TOON* you never know!)

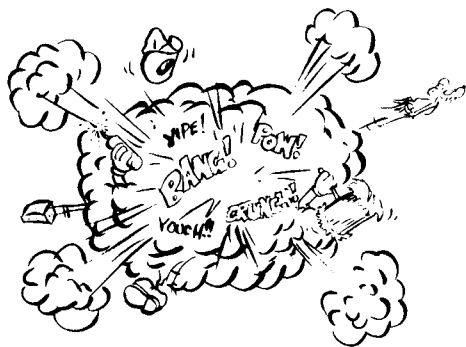
In *TOON*, you have 23 different skills. Each has a number, or *level*, between 1 and 9. This tells how good you are at that skill.

The higher the skill level, the better you are at using that skill. You use a skill successfully when you roll *less than or equal to* the skill's level on two dice. (This is sometimes called "rolling against" a skill.)

For example, if you want to throw a dart at a dartboard, you roll against your Throw skill. If you have a Throw skill of 6, you will have to roll a 6 or less on two dice to hit the target. There are no darts or dartboards in *The Cartoon Olympics*, but don't worry. You'll find plenty of things to throw (and lots of targets) before the champion is chosen.

Rolling successfully against a skill number is sometimes called "making your roll." If you have a skill level of 6 and you roll a 6 or less, you've "made your roll," which means you succeeded at whatever it was you tried to do! If you rolled anything over a 6 . . . you missed. Sorry about that . . .

Remember: High skill numbers are good. Low skill numbers are not exactly *bad*; they just make you fail more often!



## Fighting

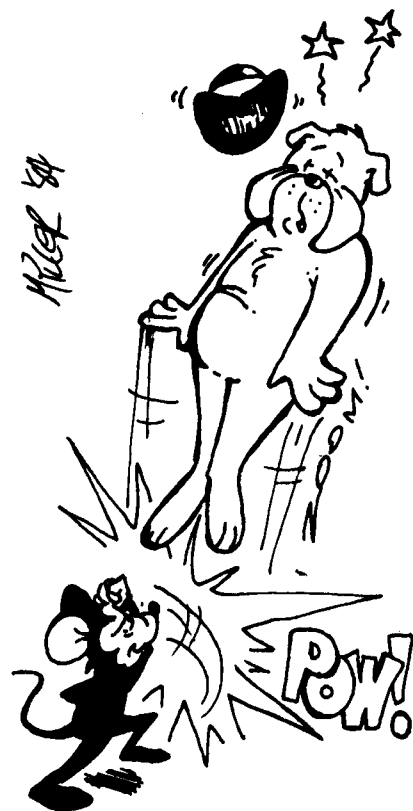
One of the most important skills in *The Cartoon Olympics* (and all through *TOON*) is the Fight skill. This skill is what you use to fight another character (obviously). If two characters want to fight, they both roll two dice against their Fight skills:

If both of them make their Fight skill rolls, nothing happens. They both missed.

If both roll *higher* than their Fight skills, nothing happens. They both missed again.

If one of the characters makes his or her Fight skill roll and the other doesn't, the character who made the successful roll hits the other one and does damage. "Damage" is explained more fully on page 8.

But hold on. What if your character doesn't *want* to fight? That's okay . . . all you have to do is say "I want to get away." Of course, it isn't quite as simple as that. While you are getting away, your opponent gets to try one last Fight roll. If that Fight roll is successful, you get nailed one last time (and take damage) before you escape.



### Fighting (Mack Attacks!)

Find the Fight skill on the character sheet for Mack the Mouse (page 13). Mack has a Fight skill of 8, which means he's quite a little scrapper. Now look at Fred Bulldog's character sheet (page 14). Fred is all bluff; he acts tough, but he has a Fight skill of only 4. Since he isn't a very good fighter, he should probably find other ways to get what he wants.

Let's say Mack is feeling mean today. He walks up to Fred and kicks him in the snoot. That's sure to start a fight! The Animator tells Mack and Fred to roll against their Fight skills. The first time around, Fred rolls a 9 and Mack rolls a 10. Both of them rolled higher than their Fight skills, so neither did any damage. (The result would have been the same if both had *made* their Fight rolls.)

Both of our heroes want to keep fighting, so they roll again. The second pair of rolls results in a 6 for Fred (failure) and a 3 for Mack (success). This means Mack hits Fred. The player playing Mack rolls one die to determine how much damage he does to poor Fred. He rolls a 6. Ouch! Fred subtracts six from his Hit Point total of 8. He will only be able to take two more hits before he Falls Down.



## Taking Damage & Falling Down (Better Fred than Dead)

Take another look at Mack the Mouse's character sheet. Notice the number "12" after the words "Hit Points." That means Mack can take 12 points of damage before Falling Down. Now find Fred Bulldog's Hit Point total, which is 8. With that information in hand, let's return to the fight we started on page 7:

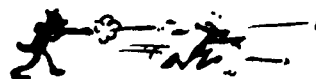
When last we saw Mack and Fred, Mack had just walloped Fred to the tune of 6 hits. Subtracting 6 from Fred's beginning Hit Point total of 8 leaves him with only 2. Another series of rolls sees Fred roll an unsuccessful 11 and Mack a successful 2 (the rascally rodent!). Fred takes another die of damage. This time Mack rolls a 4. Fred has now taken a total of 10 points of damage. Since he can only take 8, Fred Falls Down — and Fred's player must sit out the next three minutes of the game. The fight ends with Mack cackling gleefully and Fred lying there cross-eyed, with little dog biscuits dancing around his head.

## Doing Damage

Whenever you hit other characters (or run over them, or blow them up, or defenestrate them, or whatever) you do damage. The amount of damage is determined by rolling dice — usually, by rolling just *one* die. The number rolled is the number of *Hit Points* the other character loses.

Uh oh! What are Hit Points? Hit Points determine how much damage your character can take. Every character starts out with a certain number of Hit Points. During the course of an adventure, you will get into fights, fall off cliffs, and have cliffs fall on you. You will get hit, crushed, mangled, chopped, sliced, diced, and possibly French-fried. Fortunately, you won't die.

Each time something bad happens to you, you may be hurt (or "take damage"). When you take damage, you'll subtract some Hit Points from your Hit Point total. When all of your Hit Points are gone, you *Fall Down*.



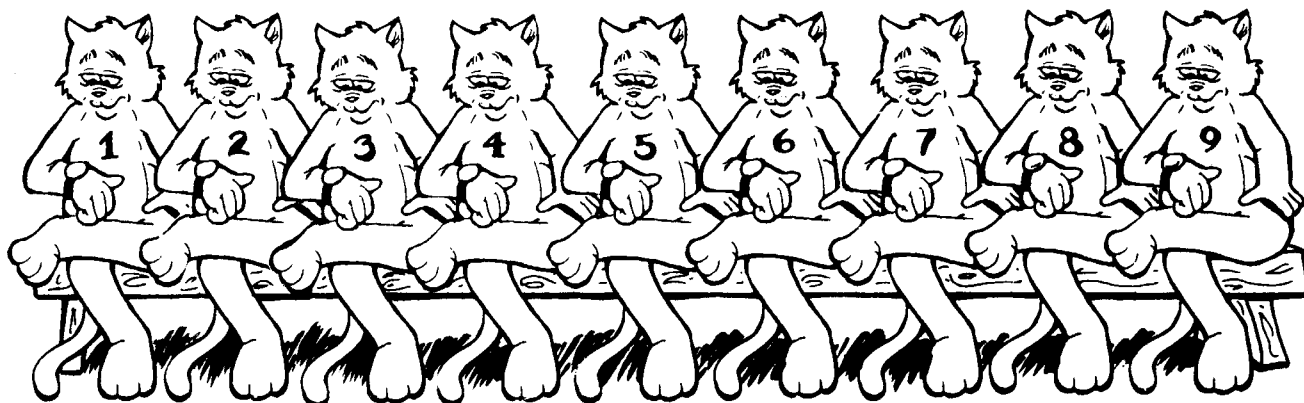
## Falling Down

In the world of cartoons, characters never die; they just Fall Down. When you take more hits of damage than you had Hit Points to start with, you Fall Down — which is bad, but not *very* bad.

In cartoons, all sort of terrible things happen to the characters, but they bounce right back in the next scene. In *TOON*, characters who Fall Down return to the game after *sitting out for three minutes*. That's worth repeating:

When you Fall Down, you're not dead; you're just out of the game for three minutes! (If the game is being played by the Animator and one player, you can ignore the three-minute time loss and just keep playing.)

After three minutes, you're back in the game. You'll be exactly where you fell down (unless other characters move you, or the Animator wants you to be somewhere else) and you'll have all your Hit Points back.



*Waiting three minutes . . .*



## Other Skills

The same system used to Fight is used for the other skills. Roll your skill level or less on two dice and you succeed; roll higher than your skill level and you fail.

In *The Cartoon Olympics*, you'll get to do more than duke it out. You'll get to *Run* and *Throw* things — and even *Fire Guns* at your unsuspecting opponents. You'll also learn how to *Dodge* something that's Thrown at you. You'll learn to *Fast-Talk* other characters into doing foolish things. And you'll learn how to *Resist* a character who's trying to Fast-Talk *you* into doing something you don't want. Let's take a brief look at each of these skills:

## Running

If you want to run, you simply say "I'm running" and roll two dice. If you make your Run roll, you run successfully. If, on the other hand, you roll above your Run skill level, you *don't* run successfully. You trip over your own feet, or something equally silly. What *does* happen is up to the Animator, but suggestions from the players are welcome. Just keep them silly.

What if you start running and another character decides to race with you or chase you? Running works just like Fighting. Both players involved in a chase (or race) roll two dice:

If both players make their Run rolls, the chase continues, with neither character gaining ground on the other.

If both characters fail their rolls, nothing silly happens — they both keep running.

If the chaser runs successfully and the chased doesn't, the chaser catches up with the chased and may start a fight — or do anything else he or she can think of.

If the chased runs successfully and the chaser doesn't, the chased gets away and the chase ends. Both players may now try something new.



## Throwing

The Throw skill is used whenever anyone wants to throw something at any target (including another character). The Animator must decide whether or not the character is strong enough to throw a particular object. Don't try to throw anything ridiculously large just yet (wait until later in the book!).

If you want to throw something, roll against your Throw skill. If you fail your Throw roll, the object misses (disappearing "off-screen"). If you make your Throw roll, you hit your target . . . usually.

If you're throwing something at *another character*, the target gets a chance to leap out of the way, using his or her Dodge skill (page 10).

## Racing & Chasing (Fred's Revenge)

Mack the Mouse has a Running skill of 3. He's very, very slow. But Fred Bulldog has a Running skill of 8 . . . he's a speed demon. Fred decides he's taken enough guff from Mack. He picks up a gigantic flyswatter and begins running after the mean little mouse. Mack doesn't want to face that flyswatter. He runs, too, and the chase is on!

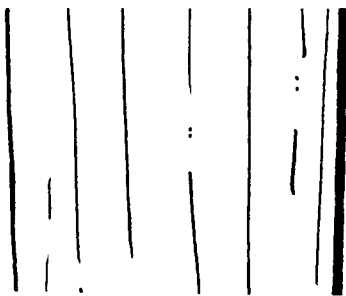
Mack and Fred roll against their Run skills. Fred rolls a 7, making his Run roll; incredibly, Mack rolls a 3, also making his roll! Both characters run successfully, and the chase can continue if Fred wants it to. He does — after all, Mack just made him Fall Down a moment ago. In the second round of rolls, Fred rolls a 4 (success) and Mack rolls a 12 (dismal failure). Fred catches up to Mack and can Fight with his flyswatter, or do whatever he wants.

(If Mack, who was being chased, had made his roll and Fred, the chaser, had *failed* his, Mack would have gotten away. The chase would end, leaving both Fred and Mack free to do something else.)



## Throwing & Dodging (Mack Strikes Back!)

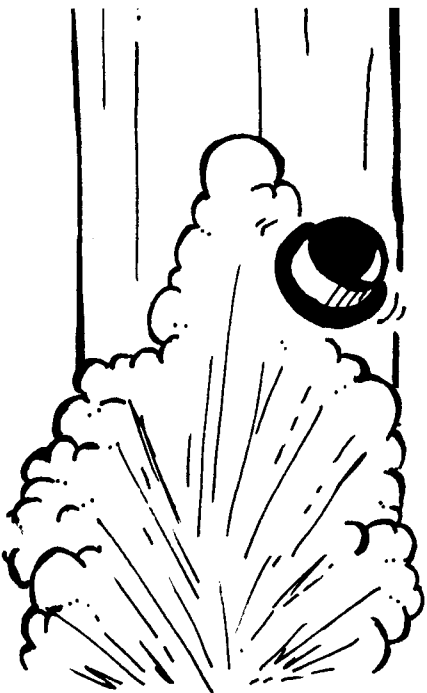
Mack has picked up a brick and is winding up to throw it at Fred. Mack rolls two dice and gets a 3, equal to his Throw skill level of 3. Unless Fred makes a Dodge roll, he's about to get beamed by a brick! Fred has a Dodge skill level of only 3. He rolls and — uh oh! — gets a 4. That's higher than his Dodge skill level. POW! The brick hits him, doing one die of damage.



## ***Fast-Talk . . . And Resisting It (Fred Takes a Long Trip)***

Mack, who is nasty, crafty, and utterly merciless, wants to talk poor, trusting Fred Bulldog into walking off a cliff. ("Listen, Fred, you've just got to try this. The wind will catch you and blow you back up! It's the thrill of a lifetime!") Mack tries a Fast-Talk roll, attempting to roll under his Fast-Talk skill of 9 on two dice. He succeeds with an 8.

Fred has only one chance — he's got to make a *Resist Fast-Talk* roll. Fred rolls two dice, trying to roll his Resist Fast-Talk skill level of 3 (good luck!). Unfortunately, he rolls a 10, and it's off the cliff he goes! The Animator decides that he takes two dice of damage (high cliff!). He lets Mack roll the damage. He gets a 9, which is more than Fred's 8 Hit Points. Fred Falls Down (again). He is driven into the ground up to his neck. When he pulls himself out, he has been compressed to a very wide, six-inch-tall bulldog. But he'll be all right in the next scene . . .



## **Dodging**

When you're the target of a successful Throw roll, you roll two dice and compare the roll to your Dodge skill. If you make your Dodge roll, you manage to duck out of the way of the thrown object. If you *fail* your Dodge roll, you get hit.

## **Fast-Talk**

Cartoon characters often talk themselves out of trouble (and, occasionally, into it). Sometimes, one character will try to talk another into doing something really dumb or incredibly dangerous. In *TOON*, you do this with your Fast-Talk skill. If you roll your Fast-Talk skill or lower, your opponent will do one really dumb or dangerous thing . . . anything you want . . . *unless* he or she makes a Resist Fast-Talk roll (see the next paragraph). If your Fast-Talk fails, your opponent isn't fooled, and no Resist Fast-Talk roll is necessary.

You can try to Fast-Talk a character into doing something over and over again *until you fail*. Once you fail, that character will never again fall for that line. For example, let's say Mack the Mouse Fast-Talks Fred Bulldog into jumping off a cliff. A few minutes later, the two characters find themselves atop that cliff again. Mack could try to talk Fred into jumping *again*. If he makes his Fast-Talk roll, he could try *again* later in the adventure. But if he failed, Fred would be immune to that line of Fast-Talk for the rest of the game. (No sir, I'm not gonna do it. No I'm not. You can't make me jump offa this cliff again. Nope . . .)

## **Resist Fast-Talk**

If you've been Fast-Talked successfully, this is your chance to save yourself. Try to roll your Resist Fast-Talk skill or less on two dice. If you succeed, you'll come to your senses before you do anything foolish. Otherwise, you'll be at your opponent's mercy.

## **Fire Gun**

The last skill you'll need in *The Cartoon Olympics* is *Fire Gun*. In order to aim, fire a gun, and hit an unmoving target, you simply roll against your Fire Gun skill. If you make the roll, you hit your target.

If you're being shot at, you can try a Dodge roll to get out of the way of the bullets. If you make your Dodge roll, you don't get hit.

The damage a gun does depends on its size — starting at one die of damage for a little gun, and going up from there. All guns have an unlimited supply of bullets, unless you're told otherwise.

These are all the skills you'll need for *The Cartoon Olympics*. (There are lots of other skills in *TOON*. You'll learn more about those in Chapter 5.)

But so far we haven't talked about the object of the game. What are you trying to accomplish in *TOON*?

Of course, the main thing you're trying to do is act silly and have fun. But you're also trying to get *Plot Points*.

# Plot Points

Plot Points are given out by the Animator whenever you do something really funny or clever, or when you complete an adventure successfully. They're called "Plot Points" because they go to the characters who do the most to advance the "plot" of the adventure.

In later chapters, we'll talk about Plot Points in more detail. For now, all you need to know is that the more Plot Points you get, the better you played.

## The Animator

The Animator is part storyteller, part referee. As Animator, you keep the game moving and make sure all the players get in on the fun. One easy way to do that is to let the players sit in a circle. Go from one to the next, and ask each player what his or her character is doing. Give each player *one action* and then move on the next player (who also gets one action, and so on).

In *TOON*, an *action* is defined as everything a player says he or she is doing, up to the point where that player tries one Skill Roll. Each player can do as much as he or she wants, but once a player makes a Skill Roll, it's the next player's turn to say what he or she is doing. If another player has to make a Skill Roll because of what you did (for instance, to Dodge something you threw, or to Resist your Fast-Talk), that doesn't count as an action for the second player.

Non-Player Characters are not bound by the Action system. They act whenever the Animator thinks it's appropriate or funny.

(Of course, if you're an experienced roleplayer and you want to use a different system, go ahead. Just bear in mind that some things in *TOON* depend upon the Action system, and plan accordingly.)

It's also the Animator's job to give out Plot Points. To repeat: Players get Plot Points for achieving the goals of an adventure. They also get a Plot Point each time they do something especially insane, funny, or clever.

## For Animators Only!

If you're one of the players in *The Cartoon Olympics*, stop reading here! If you're going to be the Animator, keep going. The Animator should read through the whole adventure below, and help each player pick a character. When everyone is ready to start, the Animator describes the Opening Scene out loud — and play begins!

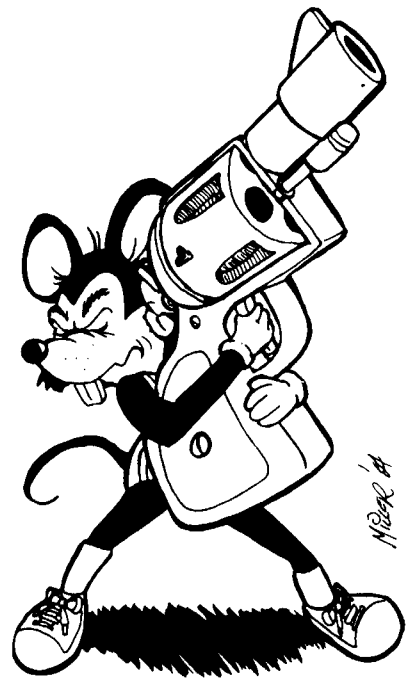
As a rule, the players can be told everything about each scene as soon as they enter it, *except* the information specifically described as "secret." Of course, everything in an adventure is a secret until it happens; so let players find things out for themselves. For example, in *The Cartoon Olympics*, the characters will fight a pack of circus monkeys. But don't tell them that until the monkeys show up.

Any time you're not sure how an NPC will react, or what's going to happen next, reduce the situation to a "yes-no" question — Do the monkeys like banana daiquiris? Does the concession stand sell popcorn? Once you've boiled the situation down to a yes-no question, roll one die. On a 1, 2, or 3, the answer is "Yes." On a 4, 5, or 6, the answer is "No." This is called the Fifty Percent Rule. It's really handy!

Finally, remember it's *your* cartoon. Feel free to change or add anything you want.

## Shooting & Dodging (Bang! Bang! Fred faw down, go Boom!)

Mack the Mouse is really feeling nasty today. He's managed to get hold of a gun to take some pot shots at poor put-upon Fred. Mack has a Fire Gun skill of 4 — pretty terrible, but worth a try. He spots Fred and . . . BLAM! KAPOW! Bullets fly all over the place. Mack rolls a 3! Unless Fred manages to Dodge (good luck), he's going to be a perforated pooch. He rolls a 7 (against a Dodge of 3). The bullets hit and Fred takes one die of damage. Mack snickers gleefully — what a fun day he's having!





**Short Subject:**

# **The Cartoon Olympics**

*by Warren Spector*



## **Cast of Characters**

The easiest way to run this adventure is with one Animator and two players. If you really want to have three or four players, you can, but some events (especially the boxing match) will have to be divided into rounds, and will take longer.

Players can pick any of the characters provided on pages 13-14. These are not “complete” characters — they have only the skills required for this simple scenario. If you want to, you can round them out later and use them for other adventures.

The Animator will take the part of the Non-Player Characters — a pack of mischievous monkeys that have escaped from the circus. He or she will also play the contest judge — a near-sighted mole who signals the start of each event with a shot from his pistol. But you never know where the pistol’s going to be pointed! Finally, the Animator can play the audience — cheering and booing at the characters, providing sound effects, and being as silly as possible.

# Location

The adventure takes place in the Anytown Anydome, a rinky-dink little sporting arena which isn't a dome at all. It's just an oval-shaped, outdoor track & field arena, and it's seen better days. The Anydome has bleachers all around the outside of the oval, a track just below the bleachers, and a grass field in the middle.

## Object Of The Adventure

The cartoon characters will compete in three different events. There will be a boxing match, so they can use their Fight skills. A javelin toss will allow them to use their Throw skill. This will be followed by a footrace, so the characters can use their Run skill.

The winner of each event gets a Plot Point. The character with the most Plot Points at the end of the contest will win a shiny new Fnord Motors sports car!

## The Plot

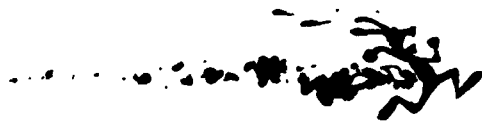
Keep *all* of the information that follows secret until you think it's time for the characters to find out the hard way!

Remember that each event begins with the nearly-blind Judge Mole firing a pistol. He thinks he is aiming in the air, so he does *not* have to make his "to hit" roll. But each character must roll a die. The low roller is the accidental target of Judge Mole's pistol and must make a Dodge roll — or be hit for one die of damage.

Don't mention this to the players — but anybody who thinks of it can try a Fast-Talk roll to get the judge to give up his pistol. A character who gets the pistol can shoot it at the other characters, or at any monkeys who show up.

## Opening Scene

Welcome to The Cartoon Olympics! The banners are flying high over the Anytown Anydome. The weather is beautiful and the crowd is waiting eagerly for the opening ceremonies to get under way. The start of the sporting event of the century is just moments away! The torch is about to be lit . . . whoops, watch that torch! Look out! OUCH!!!



## The Boxing Match

The first event is set in the boxing ring. This is located in the center of the Anydome's grass field. Have the two characters square off in the center of the ring. The object of the match is to make your opponent Fall Down or give up. The first can be accomplished by making successful Fight rolls (assuming, of course, your opponent fails). The second can be achieved by Fast-Talking your opponent and convincing him or her there's no chance for victory. Players might also try to Fast-Talk (or Fight with) the referee, in the hope that he will come over to their side and start pounding on the other character involved in the fight.



### Mack The Mouse

**Description:** Mack is a cigar-smoking mouse from Brooklyn. He is bigger and tougher than most mice. Ordinarily, he wears no clothing, but during the Cartoon Olympics he'll wear a track outfit (and gripe about it).

**Beliefs & Goals:** Mack loves to con other characters out of their possessions — and brag about it. He has a homicidal hatred of cats and birds. Give him a gun and he gets trigger-happy.~

**Hit Points:** 12

Fight: 8  
Throw: 3  
Dodge: 2  
Fire Gun: 4  
Run: 3  
Fast-Talk: 9  
Resist Fast-Talk: 8



### Olga Hippopovna

**Description:** Olga is a very large, very heavy Russian hippopotamus. She is a full-time athlete (though she'd never admit it), so she always wears track clothes. She tells everyone she's a ballerina. She always walks on her hind legs.

**Beliefs & Goals:** Olga believes that everything is better in Russia. She will constantly complain about the shabby little Anydome, the bad weather, the bad food. She will try to commit all sorts of mayhem in secret and then blame anything that happens on another character.

**Hit Points:** 10

Fight: 8  
Throw: 7  
Dodge: 3  
Fire Gun: 2  
Run: 3  
Fast-Talk: 5  
Resist Fast-Talk: 9



## Fred Bulldog

**Description:** Fred is a very proper (if stupid) English bulldog. He can walk on two or four legs. He's dog-sized. Ordinarily, he wears only his derby hat, but during the Cartoon Olympics, he'll wear athletic clothes.

**Beliefs & Goals:** Fred believes that a gentleman is *never* without his hat. He doesn't care about material things as long as he gets lots of food and praise. He is normally not aggressive, but he will do all sorts of foolish things to protect someone who seems to need help.

**Hit Points:** 8

Fight: 4  
Throw: 4  
Dodge: 3  
Fire Gun: 8  
Run: 8  
Fast-Talk: 6  
Resist Fast-Talk: 3



## Fifi La Feline

**Description:** Fifi is a French cat. She is cat-sized. She can walk on two or four legs. She usually wears the latest Paris fashions and bathes in expensive perfumes. For the contests, she'll wear a tight-fitting track suit. Male characters fall all over themselves to impress her.

**Belief & Goals:** Fifi thinks she's the most gorgeous creature on the face of the Earth. She may be right. She can't resist mirrors. She will do anything to win and prove the French are naturally superior, and that she is superior to any male.

**Hit Points:** 7

Fight: 3  
Throw: 6  
Dodge: 8  
Fire Gun: 2  
Run: 7  
Fast-Talk: 9  
Resist Fast-Talk: 8

After each player has taken three actions, a monkey will leap into the ring and start bouncing around causing trouble. It will Throw a cream pie at one character. If the pie hits, its target loses one action. The monkey will then grab a pair of boxing gloves and try to Fight the other character. If the character it chose to Fight Falls Down, it will turn its attention back to the other.

The players can continue to Fight with each other in order to win the event. Or they can try (separately or together) to make the monkey Fall Down. If the monkey Falls Down, it will not return to the boxing ring, and the character who put in the last point of damage gets a Plot Point.

The last player left standing in the ring is the winner and gets a Plot Point.

## The Javelin Toss

This event is also held on the grassy area in the center of the Anydome. The object is to throw your javelin at a big bullseye. The contest ends when one player has hit the target three times (by making three successful Throw rolls).

Each time a character hits the target, the Animator should roll one die to determine how "good" the throw was. This is the score given the player by the judge. The player with the highest score at the end of the contest wins, and gets one Plot Point.

Players can concentrate on hitting their target; they can Throw the javelins at each other (doing one die of damage when one hits), trying to make their opponent Fall Down so they can make lots of Throw rolls and win the contest while their opponent is out of action; they can try to Dodge javelins thrown at them; they can try to Fast-Talk the judge into giving them six points every time they hit the target (one Fast-Talk roll per hit, please); they can throw their javelins at the judge (though there doesn't seem to be any advantage to doing so); they can try to Fast-Talk their opponent into trying to *catch* the javelins; they can Fight; they can do anything they want.



## The Marathon

This event is held on the track. Contestants line up on the starting line. The judge raises the starting pistol (assuming no one's talked him out of it) and fires. The race is on. The race consists of six *successful* Run rolls. The first player to make six Run rolls will win (though players roll at the same time, so it is possible for the race to end in a tie).



Players should keep track of the number of successful Run rolls they make. This will allow them to tell how far ahead or behind they are. (For example, let's say Fred Bulldog has made five successful Run rolls, and Mack the Mouse only four. That means Mack is one behind. Mack will have to make a successful Run roll, and Fred will have to miss one, in order for Mack to catch up.) Any time two players are "even" (in other words, they've made the same number of successful Run rolls) they can Fight, Fast-Talk each other, or do anything else they want.

After three rolls of the dice by both runners, two monkeys will appear on the track and start running in and out between the characters' legs. One monkey will attach itself to the leg of each character, making it impossible for either to run. Each character will have to get rid of his or her monkey (by making it Fall Down) before finishing the last three rolls of the marathon.

If the players have a lot of trouble getting rid of the monkeys, Judge Mole will scare them off by firing his pistol repeatedly. After three shots, the monkeys will scurry off, and the event can continue (unless the characters decide to give chase). Each time the Judge fires, the players must roll (the Animator will roll for the monkeys) to see who has to Dodge!

Players can run single-mindedly toward the finish line; a player with a gun can take pot shots at the other; whenever the two runners are together, they can Fight or Fast-Talk; they can do anything else they can think of. Furthermore, the track is littered with balls, javelins, discuses, shotputs, rocks, and all sorts of things characters can throw at one another.

## The (Big?) Finish

When the three events are over, the player with the most Plot Points is declared the winner. The prize ceremony begins with a ceremonial kiss from the Queen (or King) of the Day.

*Secret: The King/Queen wears a veil and has a stunning physique, but removing the veil reveals an absolutely hideous face. The kiss does one die of damage to the character who won.*

Judge Mole hands the winner the keys to a beautiful sports car. (The losing player can try to Fast-Talk the winner into handing over the keys.) The character who drives off in the car will find it falling apart, piece by piece, as "The End" appears on the screen and the cartoon adventure ends.



## Judge Mole

**Description:** Judge Mole is a mole about three feet tall. He walks on his hind legs. He wears incredibly thick glasses. Even with his glasses, he can barely see. He dresses in the striped jersey and black pants of an athletic contest judge.

**Beliefs & Goals:** Judge Mole takes his role as a judge seriously. He will take no guff from the players. He will be scrupulously fair and difficult to Fast-Talk.

**Hit Points:** 11

Fight: 6  
Throw: 6  
Dodge: 6  
Fire Gun: 2  
Run: 6  
Fast-Talk: 2  
Resist Fast-Talk: 9



Judge Mole will begin each contest with a pistol shot, as explained in the text of the adventure. But what happens if one of the characters manages to Fast-Talk the Judge into giving up his little gun? The Judge has to signal the start of an event somehow.

If he loses his pistol, he'll return with a bazooka (which does two dice of damage); if he loses the bazooka, he'll climb into the stands and steal a kid's slingshot (which does three points of damage to anyone hit by it); if he loses the slingshot, he'll return with a bow-and-arrow (which does one die of damage); if he loses the bow-and-arrow, the Animator should continue to produce ever more outrageous weapons. Use your imagination.

## The Monkeys

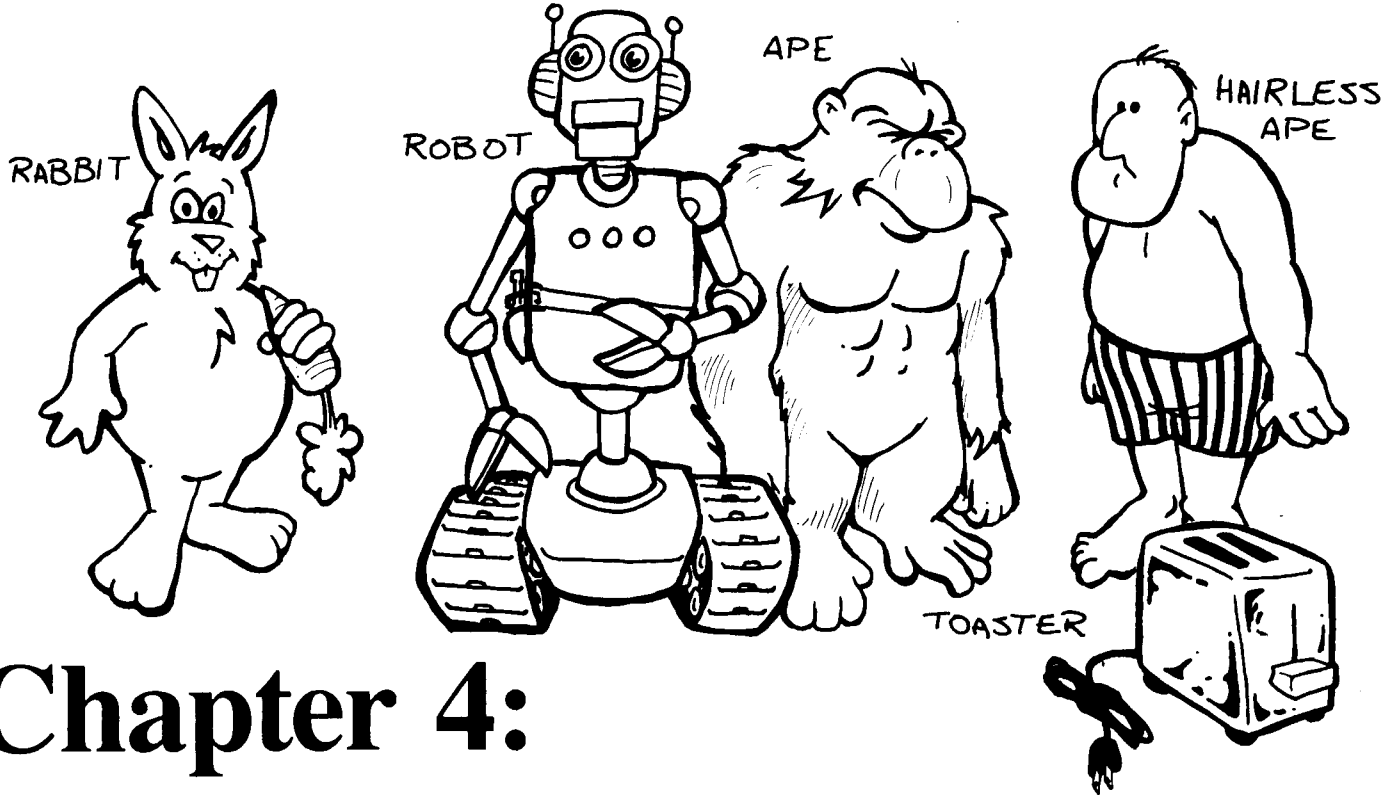
**Description:** These are just monkeys — they can't talk; they can only cause trouble. In a fight, each monkey will do two points of damage when it hits. They're a bit smaller than chimpanzees. They've escaped from a local circus. There are as many of them as the Animator needs to keep the action lively.

**Beliefs & Goals:** All these little guys want is to have fun. They do this by causing no end of trouble for the athletes taking part in the Cartoon Olympics.

**Hit Points:** 5 apiece

Fight: 6  
Throw: 6  
Dodge: 7  
Fire Gun: 3  
Run: 6  
Fast-Talk: Not applicable  
Resist Fast-Talk: NA





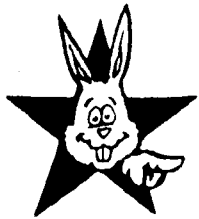
# Chapter 4:

# Creating Cartoon

# Characters

Now that you've played *TOON* once, you probably can't wait to start creating your own characters, writing your own adventures, and getting into the real heavy-duty stuff. So — LIGHTS! CAMERA! ACT . . . wait a minute. Not yet.

Before you step in front of the cameras, let's take a station break to talk some more about *Character Generation*, *Skill* and *Shtick* use, and being an *Animator*.



**SUPERSTAR RULES:** This symbol indicates an “advanced” rule you can use after you've mastered the basic game. You can use these or not, as you wish . . . they're for cartoon superstars who are really serious about their fun.

## Creating A Character

Until now, you've been using characters whose skills have already been defined. Now it's time to talk about filling in the numbers yourself. Got a blank Character Sheet handy? (You can copy the one on page 64.) Then let's go:

First you decide what kind of creature you want to be — you can choose any *Species* you want. Is your character a mouse, a moose, a rabbit, a robot, a toaster? ***YOU CAN BE ANYTHING YOU WANT.***

If you don't know what sort of character you want to be, use the all-purpose Species Determination Table on this page. Roll two dice in a tens-and-ones die roll (see page 4). When you've made your roll (ending up with a result between 11 and 66) check the result against the chart to determine what sort of character you'll be playing.

A human character needs an *Occupation*. You can pick something you like — hunter, orchestra conductor, policeman, Civil War general — or you can make another tens-and-ones roll and check the Occupation Table on page 18. (If you want to play an animal character with an occupation, that's all right too!)

## Attributes

The next step is determining your *Attributes*. Just roll one die four times. The first roll gives you your Muscle score; the second gives you your Zip; the third gives you your Smarts; and the fourth gives you your Chutzpah. That's that.



If you don't want to rely on the dice, you can choose your own attributes this way: Start with 14 Attribute Points. These can be divided among the four basic attributes (Muscle, Zip, Smarts, and Chutzpah) any way you want. The only limitation is that you can't put more than six points into any one attribute.

## Hit Points

Next you figure out your *Hit Points*. Roll one die and add 6 to the number rolled. This is the number of "hits" your character can take. When you take as much damage as you have hit points, you Fall Down. Record the result of your 1 die plus 6 roll on your character sheet in the space marked "Hit Points."

## Description

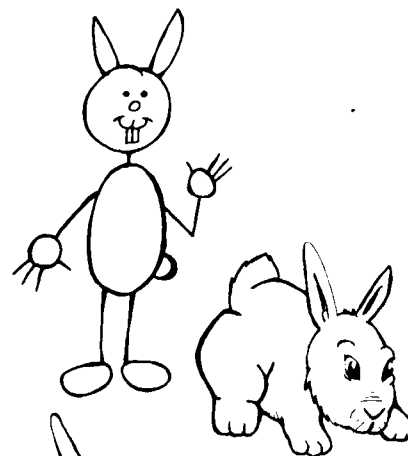
Now write up a brief description of the way your character looks. (If you're an artist, you might even want to draw a picture of your character in the space provided.) Obviously, "Rabbit" is the start of a description, but it's not enough. Does your rabbit run around in its furry birthday suit? Does it wear a three-piece suit and carry a gold pocket watch? Is it rabbit-size, human-size, monstrosly big, or ridiculously small? Does it hop around on four legs or walk on two?

## Natural Enemies

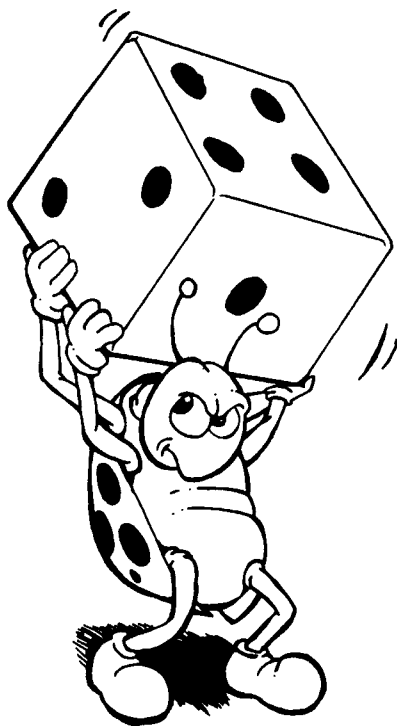
Now decide whether your character has any *Natural Enemies*. A Natural Enemy is a kind of creature your character is out to get — or which is out to get you! Natural Enemies get Plot Points (see page 42) for making one another Fall Down. A few obvious sets of Natural Enemies:

## Species Table

11-21	Human
22	Ant
23	Robot Ant
24	Flea
25	Little Green Man
26	Robot
31	Rabbit
32	Mouse
33	Rat
34	Cat
35	Dog
36	Coyote
41	Wolf
42	Fox
43	Gorilla
44	Horse
45	Pig
46	Cow
51	Chicken
52	Rooster
53	Duck
54	Parakeet
55	Chicken Hawk
56	Canary
61	Owl
62	Tasmanian Devil
63	Bear
64	Kangaroo
65	Sea Serpent
66	Other







## Occupations

- 11 Baby
- 12 Child
- 13 No Apparent Occupation
- 14 Policeman/Private Detective
- 15 Fireman
- 16 Mailman
- 21 Milkman
- 22 Shopkeeper (any kind)
- 23 Game Warden
- 24 Astronaut
- 25 Mad Scientist
- 26 Criminal
- 31 Hunter
- 32 Farmer
- 33 Doctor
- 34 Lawyer
- 35 Maid/Butler/Servant
- 36 Sailor
- 41 Spy
- 42 Salesman
- 43 Retired General
- 44 Actor (bad, of course)
- 45 Singer/Musician
- 46 Artist
- 51 Construction Worker
- 52 Pirate
- 53 Cowboy
- 54 Indian
- 55 Cook/French Chef
- 56 Tailor
- 61 Baseball Player
- 62 Politician
- 63 Clown
- 64 Ringmaster
- 65 Hobo
- 66 Other

Dogs & Cats  
Cats & Mice  
Cats & Birds  
Coyotes & Roadrunners

Hunters & Animals  
Bears & Park Rangers  
Police & Criminals  
Tasmanian Devils & Everything

Players can, if they choose, adopt less obvious natural enemies. For instance, a little green man from outer space could choose cats as his natural enemy. There's no obvious reason for this . . . so make one up! What the heck — these are cartoon characters we're talking about. If someone wants to adopt an unusual Natural Enemy, the Animator should listen to the player's reasons . . . and, if they're funny enough, allow them!

Natural Enemies are not required, but they make things interesting (to say the least).

## Beliefs & Goals

Now, decide how your character is going to behave and what sort of personality it has. What does your character want out of life? How does it react to various situations? Is it nasty or nice? In *TOON* terms, each character must have a clearly defined set of *Beliefs & Goals*.

Cartoon characters are not terribly deep, and players don't have to choose complicated Beliefs & Goals. A character can have as many or as few Beliefs & Goals as you want. However many you have, they should be designed to get your character *into* the action, not out of it.

For example, an obvious goal for a policeman might be to arrest characters who break the law. A rabbit's goal might be to get carrots at any cost. A policeman's goal shouldn't be to stay near the jail and guard the prisoners — then he couldn't go on adventures! And you wouldn't have any fun playing a rabbit whose goal was to avoid trouble at all costs.

It can be a lot of fun to pick Beliefs and Goals that are totally opposite from those you would expect from the character. Mice are supposed to be timid — and Mack is funny because he's so nasty and tough. How about a timid elephant, a friendly shark, or a policeman who is really the world's greatest jewel thief in disguise?

Don't make your Beliefs & Goals so specific you're not likely to use them in half the adventures you play. For example, don't have as a Goal that you will make Mack the Mouse Fall Down whenever possible. What happens if Mack doesn't show up in a particular adventure? You're out of luck. Instead, say you'll make mice — *any* mice — Fall Down whenever possible. Get the idea?

To help you out when you're creating your character, we've provided a list of typical Beliefs and Goals. Feel free to think up your own, but here are some ideas:

## Beliefs

1. *My species is superior to all others.* A character with this Belief isn't going to be terribly friendly or cooperative, and is going to be fooled by a lot of Disguises at one time or another.

2. *I'm the greatest.* This sort of character always wants to be the boss. An egotistical character is likely to be unspeakably obnoxious.

3. *I hate — cats, dogs, people, elephants, whatever.* A prime motivator for cartoon characters. Any time a cat spots a mouse, a chase is sure to begin.

4. *A job should be done well or not at all.* A character with this Belief will never leave a job unfinished, even if it means getting into trouble.

5. *Pain is bad.* This character might be a coward . . . or he might do brave things, complaining all the time!

6. *Work is bad.* This character will spend a lot of time and energy getting others to do the muscle-work, either because of laziness or pride.

7. *Everyone should be polite at all times.* This character would probably spend a lot of time arguing with the other characters! Use of many of the nastier skills would violate this Belief. But you could be downright dishonest and still be polite . . .

## Goals

1. *Find and eat something — geraniums, rabbits, carrots, bananas, whatever.* Hunger is a great motivator for cartoon characters. Players must specify what they want to eat.

2. *Find (but don't eat) something — love, money, companionship, a good poker game, whatever.* Players must specify what they are looking for.

3. *Prevent everyone else from achieving their own Goals.* Cartoon characters tend to be mischievous. This one can be a lot of fun — if you're playing with very good friends or very bad enemies.

4. *Cheat anybody whenever possible.* This is for the Fast-Talkers. Conning people out of their most prized possessions can be fun!

5. *Educate others in the ways of the world.* This one works best when the "educator" knows less than the characters being taught.

6. *Defeat villains.* This character is a Good Guy and will thwart any attempt to break the laws (whatever they may be in the Animator's world and the mind of the player). This may mean thwarting fellow players!

7. *Save or help the helpless — humans, cats, rabbits, whatever.* These characters will set off on all sorts of foolish quests to fulfill their Goals.

8. *Protect my own property (or that of another character) at all costs.* Here's one for all those true-blue, faithful dogs out there.

9. *Collect anything that might come in handy.* This character is going to have bulging Back Pockets!

10. *Learn things.* This character could be a scientist, a detective, or just an incurable snoop.

11. *Inspire panic and destroy property.* That about says it all! What could be more cartoony?

## Beliefs & Goals In Play

Beliefs & Goals help players remain in character during a game, but what effect do they have on the outcome? For one thing, they determine how players get Plot Points. And Plot Points are of great importance to the development of your character.

Now that you've played *The Cartoon Olympics*, you know that the Animator awards Plot Points for doing something especially funny or clever, as well as for completing an adventure successfully. The Animator should also give you Plot Points for acting in a manner consistent with your character's Beliefs & Goals — *especially* if the result is clever or silly!

Beliefs & Goals help you stay in character; they lead to Plot Points; Plot Points lead to improved skills (see page 22). For this reason, Beliefs & Goals are very important!

Congratulations. Today, you are a character.



## Just Being Yourself Beliefs & Goals In Play

Peter Pig is a very well-mannered fellow; one of Peter's Beliefs is that one should *always* be polite. He and several of his friends have discovered the lair of a band of desperadoes. The other characters want to rush in, take the bandits by surprise, and capture them before they have a chance to react. Peter, on the other hand, thinks this would be awfully rude. So he goes and knocks politely on the door of the bandits' hideout. This is a silly thing to do, but Peter Pig is undeniably acting in character, so he should be awarded a Plot Point for it.

The Mad Scientist, Dr. Nutzenboltz, has as one of his Goals that he will take apart any complex machine he finds, in an attempt to learn everything there is to know. (*Everything! Do you hear me? Everything! Hahahahaha . . .*) He runs into, takes apart, and reprograms a robot so it will spend the rest of an adventure chasing one of the other characters. Well, that's pretty clever — and it's very much in keeping with the good doctor's Beliefs & Goals. Dr. Nutzenboltz should get a Plot Point.





## “Normal” Things To Carry

Lunch  
String  
Rope  
Gun  
Matches  
Balloons  
Squirting Flower  
Pictures of Family  
Bucket  
Pea Shooter and Peas  
Pencil and Paper  
Marbles  
Chewing Gum  
Baling Wire  
Chocolate Chip Cookies  
Umbrella  
Whistle  
Rubber Bands  
Mirror  
Bottle of Perfume  
Lipstick  
Oil Can  
Bottle of Glue  
Newspaper  
Pocketknife

## Unusual Things To Carry (a few modest suggestions)

Butterfly Net  
Sledgehammer  
Roller Skates  
Banjo  
Bugle  
Two-Headed Coin  
Accordion  
Computer  
President Nixon mask  
Dynamite  
Bear Trap  
Skateboard  
Telephone  
Ray Gun  
Boxing Gloves  
Eggbeater  
Alarm Clock  
Fish Bowl with Piranha  
Itching Powder  
Magnifying Glass  
Anvil (the outer limit of common sense)

## Possessions

By now, the top part of your Character Sheet should be pretty full, but there's still one major blank on it. Right there in the middle, you'll find a space marked *Possessions*. That's where you write down all the stuff your character is carrying. You can carry up to *eight* items when you set off on each adventure. At least four of these must be “normal” things. The other four can be *anything*, subject to the Animator's approval.

Cartoon characters don't always wear clothes, but for game purposes, assume all characters have “Back Pockets” that can carry an amazing (in fact, virtually unlimited) variety and number of items. Mack the Mouse carries a human-sized gun in his Back Pocket. Fred Bulldog carries a big stick, lots of balloons and firecrackers, matches, a sack lunch, and a squirting flower.

Use common sense when you pick your possessions. Unless the Animator gives the okay, you can't keep a fully-stocked refrigerator, an encyclopedia set, or a toll booth in your Back Pockets. And no fair adding things after an adventure begins, unless you find useful-items along the way. Things you pick up during an adventure do not count against your total of eight possessions. Eight is just a reasonable limit for things to *start* with. Make sure you've written down everything you want to carry before each adventure.

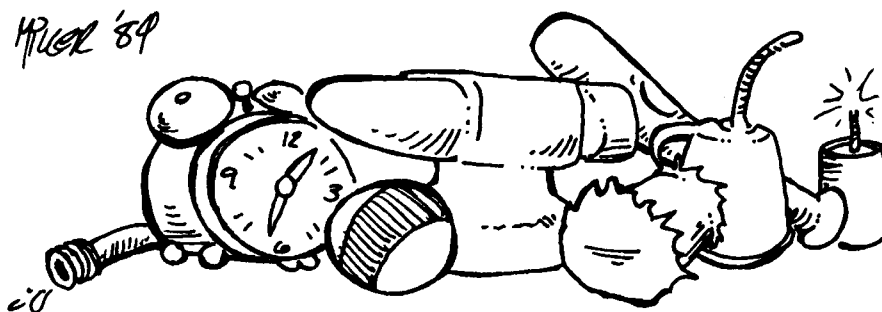
If you pick a small, common object, like matches, balloons, or rubber bands, you will have an unlimited supply. If you pick larger things, you are only carrying one of each unless you specify otherwise — and then each item counts separately.

Under normal circumstances, you will not lose your possessions. However, if you Fall Down, your enemies (or friends) may take your possessions away from you.



There are two Superstar rules regarding possessions. First, depending on your character, you may be able to count some unusual items as “normal.” For instance, Sheerluck Holmes, the famous detective, carries a magnifying glass. For a detective, that's perfectly normal — so, although it counts as one of his eight items, it doesn't count as one of his four “unusual” items.

Second, if you Fall Down and another character tries to take your possessions, he or she will *always* overlook something — especially if you are going to be imprisoned. You will always be left with something (the Animator decides what) that can help you!





# Chapter 5:

## How To Do Everything



We're coming along, but we've still got some blank spaces on the Character Sheet! Let's learn a little more about how things are done in *TOON*. As you remember from *The Cartoon Olympics*, you can't do a thing without Skills. And you have a *lot* more skills than you've used so far.

### Skills

There are actually 23 skills, which are listed on the Character Sheet. Each character has a *Skill Level* between 1 and 9 in each skill. The higher your character's Skill Level, the better the chance you'll have to use that skill successfully.

In the list that follows, and on the Character Sheet, the skills are grouped according to the four *Attributes*. There are *Muscle Skills*, *Zip Skills*, *Smarts Skills*, and *Chutzpah Skills*.

Each skill begins at the level of its controlling Attribute. For example, a character with a Muscle of 3 begins with a Skill Level of 3 in all Muscle Skills. A character with a Zip of 5 begins with a Skill Level of 5 in all Zip Skills. And so on.

You also begin with 30 *Skill Points*, which may be added to any skills you want. Adding one point to a particular skill increases that skill by one level. Example: Fred Bulldog has a Zip of 3. His Running skill, then, began at 3 as well. He spent 5 of his 30 Skill Points to increase Running from 3 to 8. This left him with 25 Skill Points to spend on other skills.

The 30 skill points are used only to increase skill levels, *not* Attribute levels. It is possible to alter a character's Attributes, but only under very special circumstances. The Animator — or the author of an adventure — can set up situations which will increase or decrease Attributes for the duration of an adventure.

## List Of Skills

Here is a list of all the Skills you can have in *TOON*, grouped according to their controlling Attributes:

### Muscle Skills

Break Down Door  
Climb  
Fight  
Pick Up Heavy Thing  
Throw

### Zip Skills

Dodge  
Drive Vehicle  
Fire Gun  
Jump  
Ride  
Run  
Swim

### Smarts Skills

Hide/Spot Hidden  
Identify Dangerous Thing  
Read  
Resist Fast-Talk  
See/Hear/Smell  
Set/Disarm Trap  
Track/Cover Tracks

### Chutzpah Skills

Fast-Talk  
Pass/Detect Shoddy Goods  
Sleight of Hand  
Sneak



## List Of Shticks

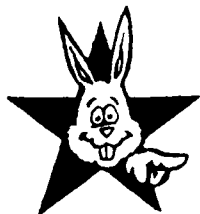
These are the Shticks that are described on pages 33–36, along with their beginning cost in Skill Points. Remember that if you take a second Shtick, it will cost five points more than usual. If you make up a new Shtick, the Animator will tell you how much it will cost your character.

Bag of Many Things (5)  
Change Shape (5)  
Detect Item (2)  
Flying (4)  
Hypnosis (5)  
Incredible Speed (6)  
Incredible Strength (5)  
Quick Change/Disguise (3)  
Teleport (6)  
Incredible Luck (3)

Keep track of the Skill Points you spend, writing the amount spent on each skill beside that skill on your Character Sheet. When you've spent all 30 points, write your final Skill Levels on your Character Sheet. No Skill Points can be saved.

No Skill Level can ever be raised above 9, so there is no point in allocating Skill Points to a skill which is already at Skill Level 9. No Skill Level can ever be lower than 1.

A player who makes a skill roll of 2 succeeds in using that skill, even if the character has a Skill Level of 1. In other words, a roll of 2 is an automatic success.



If a player rolls a 2 when trying to use a skill, the target of the attack doesn't even get a chance to respond. (Thus, if your character is fighting with another character, and you roll a 2 on your Fight roll, you automatically hit; your opponent doesn't even get to make a Fight roll back!) A skill roll of 2 *always* succeeds.

## Shticks

In addition to skills, some cartoon characters have amazing abilities which allow them to do things not normally permitted under the skill rules. This is where *Shticks* — strange, special, super powers — come in. For example, the "Bag of Many Things" Shtick allows a character to pull just about anything that might be needed out of a bag that character carries. None of the skills could account for an ability like this, so a Shtick was created. A list of suggested Shticks appears on this page. Players should be encouraged to come up with their own Shticks (subject, of course, to the approval of the Animator).

In order to gain a Shtick, a player must spend Skill Points. The exact number varies; some Shticks cost more than others. A second Shtick may be acquired at a cost of an *extra* 5 Skill Points (over and above the printed cost of the two Shticks).

For example, let's say you want to "buy" the Hypnosis Shtick at a cost of 5 Skill Points *and* the Flight Shtick, which costs 4. The cost in Skill Points for those two Shticks would be 5 plus 4 *plus an additional 5 points* for a total of 14. Hey, no one ever said being a cartoon star was going to be cheap!

All Shticks begin at Skill Level 5. This cannot be improved until characters begin to accumulate Plot Points. No character may ever have more than two Shticks, and no Shtick Level can be raised above 9.

When a Shtick is selected from the list (or made up by a player), the player and the Animator should agree on exactly what the Shtick does. Any special power to which the Animator agrees can be a Shtick.

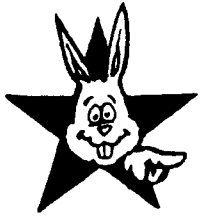
Record your final Skill and Shtick Levels on your Character Sheet.

## Improving Skills And Shticks

Now, you may be wondering if you can increase your Skill and Shtick levels after you've created your character. Of course you can! Here's where *Plot Points* come in.

As an adventure unfolds, the Animator will award you Plot Points. At the end of an adventure, you can trade those Plot Points in for increased Skill Levels! For every 2 Plot Points you spend, you can raise one skill by one Skill Level. If you want to increase a Shtick, you'll have to spend 4 Plot Points to go up one level in the Shtick.

For example, let's say Mack the Mouse ended an adventure with six Plot Points. (That's quite a few, by the way; Mack must have been in rare form.) He could spend four of his six points to raise his Hypnosis Shtick from 5 to 6, and then spend the other two to raise his feeble Break Down Door Skill from 3 to 4. Or he could spend all six points to raise his Break Down Door Skill by three points. Or he could save the points for later.



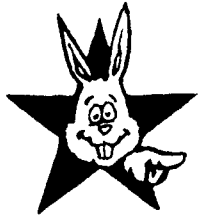
Superstar players can use their Plot Points to buy "temporary" Shticks. You can spend 3 Plot Points to acquire one extra Shtick (above and beyond the basic maximum of two) which will last for *one adventure*. At the end of the adventure, the character loses the temporary Shtick — even if it was never used. Temporary Shticks are always at Skill Level 5. They can't be increased. Any Shtick on the list (or any new ones you dream up) can be temporary, and they all cost 3 Plot Points when purchased for one adventure! The Animator can just give a character a temporary Shtick — or the character can be given a magic item or wonderful gadget embodying that Shtick. Once the adventure ends the item or gadget goes away. Note that this does *not* count against the limit of eight starting Possessions.



## Muscle Skills

### Break Down Door

This skill is used to break down a locked door or similar barrier. If it is used successfully, the door is broken, and your character staggers into the room on the other side. This can also be used to break through a wall (leaving a hole in the wall in the shape of your character).



On a roll of 12, the door wasn't locked at all (or the barrier simply disappears)! In this case, your character goes crashing through the door, doing no damage to it; *you*, on the other hand, take one die of damage, fall with a SPLAT!, and see stars.

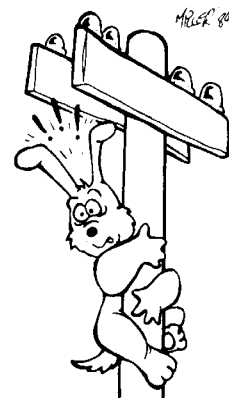
Second, two or more characters can combine their Break Down Door skills, hitting a door together. The Animator decides how many characters can reasonably hit that particular door at the same time. All their skill levels are combined into *one number* and then one player rolls two dice. If the result is less than or equal to the combined number, the door is smashed! This is likely to break down any door quickly!

The catch is this: For every extra character that helps break down the door, subtract 1 from the roll that will send them all through the (unlocked) door, taking one die of damage apiece. For instance, if two characters team up on a door, they will go crashing through on a roll of 11 or 12. Three characters will go through on a 10, 11, or 12. And so on . . .



### Climb

Any character can climb over an obstacle up to his or her own size without needing to make a roll. For larger obstacles, you must make a Climb roll. If you make the roll, you succeed in climbing the obstacle, regardless of its height. If you fail to make this roll, you fall to the ground, taking one die of damage. (The Animator may add an additional point or more of damage if you fall from a really dizzying height.)





These basic climbing rules can be modified. For example, a greased ladder, or one with glue on the rungs, would be much harder to climb than a normal ladder. If your character tries to climb those ladders — or any particularly difficult obstacle — add two to your roll, making it harder to climb successfully.

## Fight

The Fight skill is one of the most often used in *TOON*. (See, your mother was right — cartoons *are* filled with senseless violence!) This skill is used when one character wants to fight with another. But the Fight skill is used for more than just punching. It is used whenever one character tries to make physical contact (of any kind) with another character who doesn't want it. Thus, the Fight skill would be used when one character tries to tie a bow tie on another character who doesn't want it.

You fight simply by saying you're attacking (or embracing, or whatever) another character. When you do this, you and the other character turn into a blur of motion, from which random fists, feet, stars, and dust can be seen flying. The character you attacked has four choices: fight back, run away, teleport away, or do nothing (and get beaten up).

During a fight, each of the opposing characters attempts a Fight skill roll. If both fail (or if both succeed) nothing happens. If only one character succeeds, that character does one die of damage to the other. This number is subtracted from the opponent's Hit Points.

If a Fight goes for three actions with neither character doing damage to the other (in other words, if both players miss — or hit — each other three times in a row), the combatants sink to the ground, exhausted. They both miss their next action. The fight ends, and the two characters will have to find something else to do when they return to normal.

Unless the three-action limit is reached, a Fight continues until one of the combatants escapes or Falls Down.

If there are more than two characters involved in a fight, you must announce which character is the target of your attack. You can't attack more than one character at a time, but several characters can, if they choose, gang up on another character. (No one said cartoon characters had to play fair.) If you attack a character who's busy fighting someone else, you automatically inflict damage if you make your Fight roll. This works the other way, too. If you are attacked by a character and you don't attack that character back, you automatically take damage if your attacker makes a successful Fight roll.

If you want to run away from a fight, you can do so simply by saying you're leaving. As you go, all opposing characters get a free swing at you — you can't run away and fight back at the same time.

If anyone wants to go after you, you're in a chase and all characters involved start making normal Run rolls. If no one goes after you when you're escaping from a fight, you've gotten away scot-free.

Characters can choose to fight with their bare hands (or paws, as the case may be) or with a weapon — baseball bat, cane, purse, or what-have-you. A character cannot pick up a weapon, or change weapons, in the middle of a fight (though dropping a weapon and fighting bare-handed is okay). Some weapons do extra damage.

NOTE: Guns and thrown items use completely different skills, and are not considered "weapons" for the purposes of the Fight skill rules.





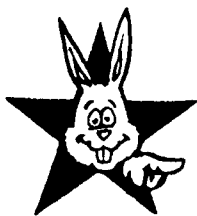
## Pick Up Heavy Thing

Most ordinary items can be picked up without making any kind of a roll. This skill is used to pick up cars, boulders, airplanes, and things like that. If you make a Pick Up Heavy Thing roll, you succeed. If you fail the roll, you fail to pick the thing up, and you cannot try again.

A character who tries a Pick Up Heavy Thing roll, and rolls a 12, manages to get the thing up into the air — and then it falls back down on top of them, doing 1 die of damage.

There is no limit to the weight a character can try to lift. If a 10-ton rock falls on you and you get squashed, you can still get up, balance the rock on your shoulders, and stagger out from underneath it — *if* you make a Pick Up Heavy Thing roll.

Generally, characters cannot pick up anything attached to the ground, but these are cartoons, after all. If the Animator decides a character can pick up a house by one corner, that's okay!



There is no limit to the amount of weight you can lift if you're lucky and roll well. But there are two Pick Up Heavy Thing Superstar rules which can make lifting things a lot more interesting.

Under the Superstar rules, the heavier something is, the harder it is to pick up. If the object weighs twice what your character weighs, add 1 to the number you roll when you try to pick it up. If it weighs three times your weight, add 2 to the roll; if it weighs four times your weight, add 3 to the roll; and so on.

For the purposes of this rule, if your character is human-size, assume a weight of about 150 pounds. If your character is significantly larger or smaller (a mouse or an elephant, say), its weight should be determined by the Animator and included on the Character Sheet with your character description. A mouse-size character won't be able to lift much. (Of course, a mouse with the Incredible Strength Shtick is another story entirely . . .)

The second Superstar rule allows two or more characters to combine their Pick Up Heavy Thing skills to lift something tremendous. The Animator decides how many characters can get around the object. All their Skill Levels are combined into one number and one player rolls two dice. If the result is less than or equal to the combined Pick Up Heavy Thing number, the object can be carried by the group. An item picked up by a group of characters can be carried around but it cannot be thrown.

## Throw

The Throw skill is used to throw anything you can pick up. If the target can't move (if it's a rock or a wall, for example), all you have to do is make your Throw roll in order to hit it. If you roll higher than your Throw skill, you missed.

If you're throwing something at another character, the target character can try to Dodge the thrown item.

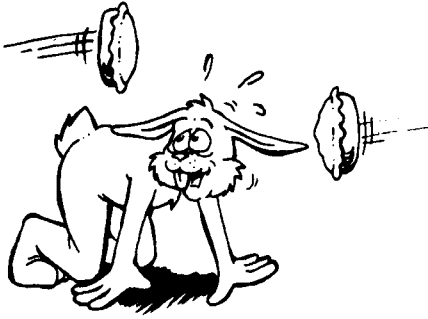
If you make your roll, you hit your target. In that case, the thrown item may do damage. Most items — rocks, knives, hatchets, blenders, boomerangs, bricks, fine china, and the like — do one die of damage.

**IMPORTANT NOTE:** *Cream Pies do no damage at all!* However, they Boggle anyone they hit. For more about Boggling, see page 41.

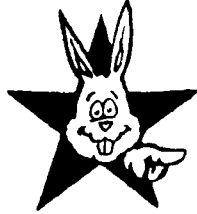


# Zip Skills

## Dodge



This skill is used whenever a character needs to get out of the way of something. The something can be a bullet (see Fire Gun skill below), an object thrown by another player (see Throw skill, page 25), a runaway steamroller, or any other inanimate object. It is also used to avoid being ridden by another character (see Ride skill, page 27). Make a Dodge roll to get out of the way.

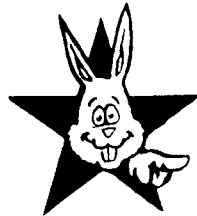


The Dodge skill can also be used to get out of the way of a character running toward you — *if* your Zip is higher than that of the other character. If you have a higher Zip, you can choose to run away (and get into a chase) *or* you can Dodge. If you make your Dodge roll, the other character runs past you, or trips or runs off a nearby cliff — whatever the Animator wants. If you fail your Dodge roll, the other character catches you *and* you lose your next action.

## Drive Vehicle



This skill is used for vehicles of all sorts — cars, trucks, fire engines, steamrollers, spaceships, jet planes, etc. Every time you want to operate a vehicle, get in, start it up, and try a Drive Vehicle roll. If you make your roll, everything's fine and you can drive the vehicle safely. If you *fail* your roll, the vehicle does something wrong — backs up instead of going forward, turns and drives off a cliff, or something equally outrageous. The Animator decides what happens. If you fail to drive a vehicle successfully — and you survive — you can keep making Drive Vehicle rolls until you Fall Down or succeed.



If you Fall Down while driving a vehicle, you have wrecked that vehicle. It cannot be used again unless someone successfully “tinkers” with it (Set/Disarm Trap skill) to get it going again. If the “tinkering” roll fails, the vehicle is reduced to a pile of scrap, and is totally worthless.

## Fire Gun

This skill is used to fire any missile weapon (handgun, bow-and-arrow, bazooka, cannon, ray gun, etc.). If you make a successful roll, the target is hit unless he or she makes a successful Dodge roll. If the Fire Gun roll fails, you miss, and the bullet (or whatever) vanishes off-screen. If two characters fire at each other at the same time, and both make successful rolls, they *both* hit each other and do damage!

Different weapons do different amounts of damage:

Pea Shooter — 1 point  
Water Pistol — 2 points  
Bow & Arrow — 1 die  
Handgun — 1 die

Shotgun — 1 die plus 1  
Bazooka — 1 die plus 2  
Cannon — 1 die plus 3  
Ray Gun — 2 dice

Animators may add to this list as they like!





If a character manages to plug up the barrel of a foe's gun (with a finger, rock, or whatever), a failed Fire Gun roll will result in the gun exploding and the firer taking whatever damage the gun normally does. The gun will then be useless.

Ricochets! If you make your Fire Gun roll and your target Dodges successfully, your bullet will ricochet and may hit someone else. Each player rolls one die (including the target and the shooter). The low roller must then make a Dodge roll — or be hit by the ricocheting bullet.

## Jump

This skill can be used to jump up out of a hole, down from a height, or across or over an obstacle. Any character can jump up to its height straight up (a high jump) or straight ahead (a broad jump) without making a roll. If you need to jump farther, a successful Jump roll will let you jump up to twice your own height (whatever that is) either straight up or straight across.

If you attempt a Jump roll and fail, your character will plummet back to earth, slam into the wall, or whatever, taking one die of damage.

## Ride

A character uses the Ride skill when trying to ride an animal (or another character). If your Ride roll fails, you're bucked off (taking one die damage). If you make a successful Riding roll, the animal or character can try a Dodge roll to buck you off. If the Dodge roll succeeds, you're bucked off and take one die of damage. Only if your Riding roll succeeds and the Dodge roll fails can you Ride successfully.

If you want to Ride an animal and the animal chooses not to buck, you automatically Ride successfully. You don't need to make a Riding roll.

## Run

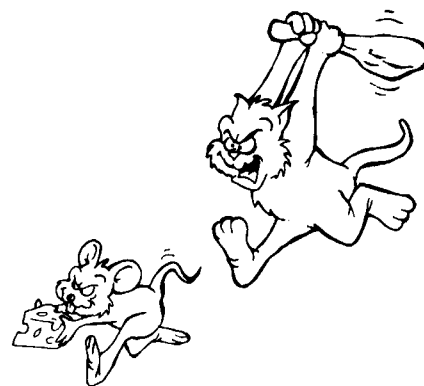
Under normal circumstances, all characters can run. (Babies crawl very fast; snakes slither; watermelons roll. Same thing.) The Run skill is used only when there is a race or when one character chases another. When this happens, both characters roll against their Run skill. If both fail or both succeed, the chase continues (unless the chaser decides to call it quits). If the chaser fails and the chased character succeeds, the chased character gets away. If the chaser succeeds and the chased fails, the chaser catches up and can start a Fight (or do pretty much anything else).

## Swim

The Swim skill is used when you want to cross a body of water too wide to jump and too deep to wade across. If you make your Swim roll, you swim. If you fail to make your Swim roll, you fail to swim and take one die of damage, but you still manage to reach your destination.



If you fail your Swimming roll, you fail to swim and take one die of damage. You must *keep trying* to make a successful Swimming roll. Each time you fail, you take another die of damage, until you succeed (in which case you reach your destination), or you take enough damage to Fall Down. (Blub, blub, blub . . .) You re-enter the game three minutes later, washed ashore where you wanted to be in the first place.



# Smarts Skills

## Hide/Spot Hidden

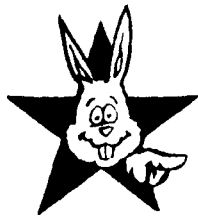
You use this skill to avoid detection, set up ambushes, and to hide (or camouflage) items you possess. Any item not hidden is clearly visible; any character who isn't hidden (or Sneaking) can be seen by anybody.

You cannot move while you're hidden. Movement or attacks make you visible. (To move without being seen, you use the Sneak skill.)

In order to hide yourself (or something in your possession) successfully, you must make a successful Hide roll. If you roll higher than your Hide skill level, you've failed to hide yourself (or the item).

In order to *spot* something hidden, you must roll against your Hide/Spot Hidden skill. If you make the roll, you spot any hidden items or characters. If you fail the roll, the Animator just won't tell you whether there's anything hidden in the immediate vicinity.

Hiding something is *not* the same as setting a trap. For that, you will use the Set/Disarm Trap skill (see page 29).



If you fail your Hide roll while attempting to hide yourself or an item, you immediately make a second Hide roll. If this roll succeeds, you realize you are badly hidden (or the item is visible), and you can try again. But if your second Hide roll fails, you don't realize you (or the item) can be seen by anyone. This second Hide/Spot Hidden roll *doesn't* count as an action.

## Identify Dangerous Thing

This skill is used to identify something threatening. For example, suppose Dr. Nutzenboltz hands you a steaming, smoking drink. The drink is drugged, of course, but your character won't realize that unless you make a successful Identify Dangerous Thing roll. Or suppose you hand that little stinker, Mack the Mouse, a round, black thing with a sputtering fuse. Obviously, this is a bomb, but Mack will just stare at it until it explodes, unless he makes a successful Identify Dangerous Thing roll.

You also use Identify Dangerous Thing to spot traps — hidden traps, camouflaged traps, any kind of trap. You don't have to say you're looking for the trap. If a trap is nearby, the Animator will tell you to roll (or will roll for you). If you make your roll, you sense that a trap has been set and can try to avoid or disarm it (see Set/Disarm Trap, page 29).

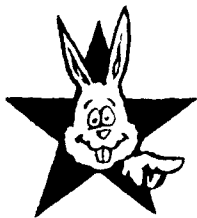
NOTE: If you're trying to detect something which is hidden but not dangerous, as determined by the Animator, you use Spot Hidden, not Identify Dangerous Thing.

## Read

Most characters can read most of the time without making a skill roll. Only when you are confronted with an unusual document or situation do you roll against your Read skill. Unusual documents might be written in Egyptian hieroglyphics, or any language the Animator decides the players don't understand. Unusual situations include trying to read in the dark, or while running, or while plummeting from a skyscraper.



When your character is presented with a document (or sign, or map, or anything else) the Animator has determined cannot be read normally, you must try a Read roll if you want to read it. If you make your roll you understand the document. If you roll higher than your Read skill level, you can't figure it out.



If your Read roll fails, the Animator makes a second (secret) Read roll against your skill level. If this second roll is successful (in other words, if the *Animator* rolls under *your* Read skill), your character can figure out what the document says. If the Animator's roll fails, you misunderstand the document and the Animator decides how you misunderstand it. For example, a note saying "Mack the Mouse is a fiend" might be misread as "Mack the Mouse is a friend." Or a treasure map might be misread so that your character paces off to the left instead of the right, and searches for treasure in the wrong place. The Animator should not reveal whether the second roll succeeded or failed, but should just tell you what you think the sign says, based on the roll. This second Read roll *doesn't* count as an action.

## Resist Fast-Talk

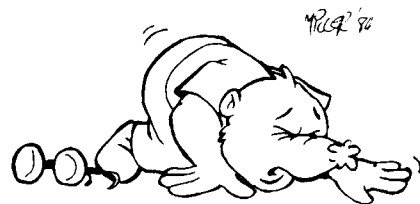
You use this skill to resist the effects of Fast-Talk. When a character attempts to Fast-Talk you, you can try to shrug off the verbal assault by making a Resist Fast-Talk roll (see Fast-Talk on page 31). Resist Fast-Talk rolls do not count as actions.



## See/Hear/Smell

This is a general perception skill. It is used whenever characters have the opportunity to spot something which isn't hidden, but which might escape their notice. If, for example, two characters involved in a chase run past a sign, they should each be given an opportunity to make See/Hear/Smell rolls to see if they notice it. (Of course, they might still have to make a Read roll to understand what the sign says.)

The See/Hear/Smell skill is also used to detect characters who are Sneaking. If a character tries to sneak around you, the Animator gives you a chance to make a See/Hear/Smell roll. If you make your See/Hear/Smell roll you detect the Sneaking character. If your See/Hear/Smell roll fails, the Sneaker is not seen or heard.



## Set/Disarm Trap

What would a cartoon be without a few traps? Camouflaged pits, birdseed piled high on the ground with an anvil suspended overhead, a birthday cake with a firecracker in it . . . Any sort of trap you can imagine can be created in *TOON*. All you have to do is think up the details of your diabolical trap, make a successful Set/Disarm Trap roll, sit back, and watch the fun! (But watch out — if your Set/Disarm Trap roll fails, the trap goes off too soon, and you're caught in it yourself!)

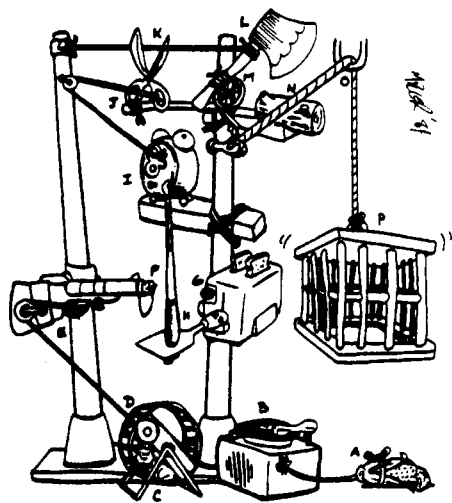
When characters first approach a trap, the Animator will tell each one to try an Identify Dangerous Thing roll. If one of them makes the roll, the group will know there's a trap and one of them can try to disarm it using his or her own Set/Disarm Trap skill. If you don't make your Identify Dangerous Thing roll, you blunder into the trap.



When you *do* identify a trap in time, you can do two things: go around it, or try to disarm it. Often, there will be no way to go around. (The Animator decides whether or not players can avoid a trap.) Sometimes the only way to go around will involve an attempt to Climb or Jump — and, if you fail the Climb or Jump roll, you take damage from the fall (or whatever), *and* fall right into the trap. So disarming the trap may be a good idea . . .

To disarm a trap, roll against your Set/Disarm Trap skill. If you succeed, the trap is disarmed and useless. If you fail, the trap goes off immediately, and you take the damage the trap was designed to do (usually one die, unless the Animator decides otherwise).

The Set/Disarm Trap is also used as a general Tinkering skill. Any time you want to fiddle with any kind of machinery — taking something apart, repairing something, or building something from scratch — roll against your Set/Disarm Trap skill. If you make your roll, you've done whatever you set out to do. If you fail, you end up with a useless pile of nuts, bolts, and machine parts.



Under the Superstar rules, if you fail your Set Trap roll, make a second roll. If the second roll is successful, you realize the trap won't work and you can try to set it again as your next action. If the *second* roll fails, the trap has gone off too soon and you've been caught in it, taking the damage yourself!

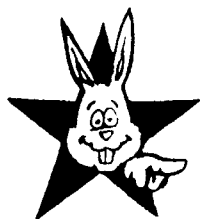
Also, Superstar players can try to reset traps, rather than disarming them. If you identify a trap, you can make a Set/Disarm Trap roll to reset the trap so it will be primed for the *next* character who blunders into it. (This includes the character who set the trap in the first place!) If you make a successful roll, the trap is ready for the next victim. If your roll fails, you're caught in the trap yourself and take whatever damage it was designed to do.

## Track/Cover Tracks

This skill is used to follow any kind of trail left by another character — footprints, tire tracks, train tracks, whatever. You can even follow the tracks of someone walking on concrete or flying through the air! If the character you want to follow made no attempt to cover his or her tracks (or failed the Cover Tracks roll), no Track roll is necessary; you can follow the tracks with ease.

If you want to track a character who did cover his or her tracks, roll against your Tracking skill. If you make your roll, you can follow the character's tracks even if the tracks were covered. (Only one attempt per character!) If you fail your Tracking roll, the covered tracks can't be followed.

You can also use this skill to cover your own trail. If you make your roll, your tracks can only be spotted by a character who makes a successful Tracking roll. You can't take the time to cover your tracks while you're being chased.



If you fail to make your Track roll, the *Animator* makes a second roll against your Track skill. If the second roll succeeds, your character is still on the trail. If the second roll fails, you believe you are still on the trail when, in fact, you have been sidetracked onto *another* trail — that of a vicious bear, for instance! (The Animator won't tell you until it's too late.)

# Chutzpah Skills

## Fast-Talk

This skill is used to convince other characters to do something . . . especially something they don't want to do. It includes the ability to make a really moving speech, and the ability to talk so fast and so confusingly your victims have *no idea* what you're saying! You can use Fast-Talk to con your way past a guard, talk a grocer out of a load of carrots, or convince everybody to vote for you for Mayor.

If someone tries to Fast-Talk you, you can try a Resist Fast-Talk roll to see if you can shrug off the effects. If you make your Resist Fast-Talk roll, you don't fall for the doubletalk. If you're successfully fast-talked and fail your Resist Fast-Talk you have no choice . . . you must try to do any one thing that the Fast-Talker wants.

You can be Fast-Talked into doing the same thing over and over until the character doing the talking *fails* a Fast-Talk roll. In other words, you can be talked into shooting yourself several times, but once the character doing the talking fails, that character will never be able to talk you into shooting yourself again.



The Animator should have you give your speech for real, subtracting 1 from your Fast-Talk die roll if the speech is particularly good, and adding 1 to the roll if the speech is uninspired.

The thing you're trying to convince your victim to do should also affect the die roll. If the task is appealing, the Animator should subtract 1 or 2 from the die roll (making it easier to roll under your Fast-Talk skill level). If the task is unappealing, 1 or 2 should be added to the roll. There should be very little chance of persuading people to blow themselves up, but a good chance of persuading them to take free money!



## Pass/Detect Shoddy Goods

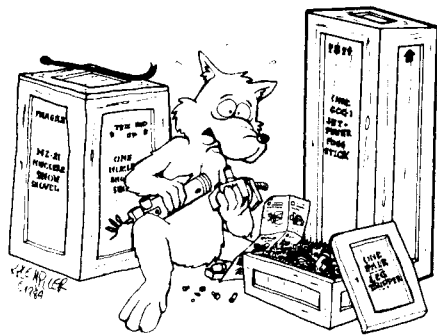
There are times when a player will want to obtain some piece of equipment — a cannon, dynamite, rocket-powered roller skates, anything at all. The Animator should let characters buy just about anything within reason. (Aircraft carriers and space shuttles are to be discouraged.) It shouldn't be hard to get things. And unless the adventure background says otherwise, the Animator should assume that characters have enough money in their Back Pockets to buy anything they need or want.

Players can get things easily, but there's a catch! Goods will often be *shoddy*, and shoddy goods always blow up (or otherwise malfunction) at the worst possible time.

If you decide you want something, the Animator should decide where you have to go to get it (the Half-Baked Bakery for a cream pie, the Bust-M-Up Demolition Co. for dynamite, etc.). Then the Animator rolls one die, secretly. On a 1, 2, or 3, the store tries to Pass Shoddy Goods; on a 4, 5, or 6, it offers "good" goods.

Now the Animator knows whether the goods are good . . . but *you* don't. Any time you want to acquire something, the Animator will have you make a Detect Shoddy Goods roll. If you make the roll, you'll be told the truth about the goods. If you miss, you'll be told "Everything looks perfectly all right."





If you successfully Detect Shoddy Goods, you can reject them, or you can accept them (with an eye toward passing them on to another character). If you fail your Detect Shoddy Goods roll, you accept the goods, not knowing whether they're good or not. (You'll find out when they blow up in your face.)

Stores aren't alone in trying to palm off shoddy goods. One player can try to pass shoddy goods to another. If this happens, both players roll against their Pass/Detect Shoddy Goods. If both characters make their rolls, the buyer accepts the shoddy goods, but senses something wrong with them — he or she will be suspicious. (This may keep the buyer from getting hurt — see below.) If the buyer succeeds and the seller fails, the buyer realizes the goods are shoddy and can insist on getting good goods. If the buyer fails and the seller succeeds, the buyer accepts the shoddy goods without a second thought. If the seller fails to make a Pass Shoddy Goods roll, the buyer doesn't even have to make a roll and can start a Fight, call a cop, or ignore the seller completely.

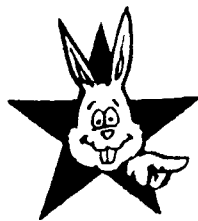
When a character uses shoddy goods, they will invariably backfire to hurt the user rather than an opponent. For example, let's say a character buys dynamite and a plunger and sets a trap using the dynamite. When the plunger is pushed, the box will explode instead of the dynamite! The Animator is free to decide precisely how shoddy goods misfire, but misfire they will.

A character who is suspicious of shoddy goods will not be hurt by the misfire. (The hissing of the fuse in the plunger box will be heard, for example, and the character can run away from the explosion.) The misfire will still occur, however, and the character will still have wasted effort.



## Sleight of Hand

The Sleight of Hand skill is used to palm things, pick someone's pocket, cheat at cards — anything which involves distracting people's attention while doing nasty things to them. If you make your roll, you've done what you set out to do. If your roll fails, the sleight of hand has been unsuccessful, you've been caught, and you can't try again — you only get one shot at being sneaky.



If you are the target of a sleight of hand attempt, roll against your See/Hear/Smell skill to determine whether you notice the character trying to pick your pocket (or whatever). If you make your roll, the sleight of hand has been detected; if it fails, you don't notice a thing.

## Sneak

This valuable skill allows you to go from tree to tree, bush to bush, or anyplace to anyplace without being seen. You can even walk right in front of another character, in broad daylight, without the other character noticing. Of course, there's the risk of being spotted, but what's life without a few risks? Here's how it works.

If you want to travel from one place to another without being seen, roll against your Sneak skill. If you fail your roll, you're spotted automatically. If you make the roll, you can't be seen by another character unless that character makes a successful See/Hear/Smell roll.





# The Shticks

## Bag of Many Things

You have a magical bag (or hat, or whatever) in your Back Pocket at all times. (This does not count against your limit of 8 things at the adventure's beginning!) It only works for you. Any time you wish, you can try to pull something out of the bag. Everything imaginable exists in this bag — a shovel, a wad of \$100 bills, a rhinoceros, an airplane, a can of spinach, you name it — assuming the Animator approves the item you want.

Here's the catch: In order to pull the desired item from the bag, you must roll your Shtick Level or less on two dice. If you make your roll, you get what you want. If you roll higher than your Shtick Level, you get . . . *something else*. The Animator rolls on the Random Item/Animal Chart (inside front cover) to determine what has been pulled from the Bag.



## Change Shape

Characters with this shtick can change their size, shape, color, texture — any aspect of their physical appearance (while still retaining all of their normal skills and attributes). Thus, a vampire can turn into a giant bat; a human being can shrink to the size of an ant; a parakeet can grow to the size of an elephant. You can turn into a ball, or a boomerang, or a gun, or a strand of spaghetti. A character with red fur can change that fur to purple scales or whatever it wants.

If you make your shtick roll, you succeed in changing your shape. If the roll fails, the shape change fails as well. You turn into something else for three actions. The Animator decides what you turn into (by rolling on the Random Item/Animal Chart, or the Species Table, or by making something up . . .) After three actions, your character returns to normal.

This ability is *not* the same as the Quick Change/Disguise shtick. Characters who Change Shape are always identifiable as themselves and can't masquerade as anyone or anything else. The way they can be identified depends on the character. Whatever he becomes, a vampire will always have his vampire fangs and bloodshot eyes. And if good old Fred Bulldog were to learn how to change shape, he would *always* wear that derby hat, no matter what.

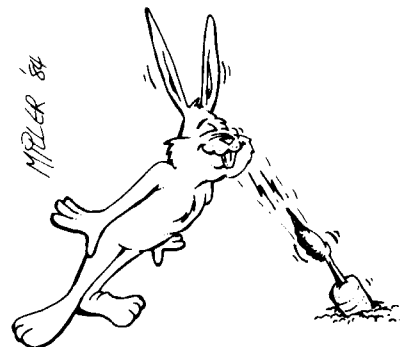


## Detect Item

With this shtick you can detect a particular item — chosen at the time you choose the shtick — no matter where it may be. If, for example, your character is a rabbit and you love carrots, you could take Detect Carrots. Then you could tell instantly if any carrots were to be found in a given area.

If you make your shtick roll, the Animator will tell you whether or not your item can be found anywhere on the scene of an adventure, and the general direction to the item. If the roll fails, you just don't know if the item can be found in this particular area.

This shtick is a bit like radar, and is needed only to detect items out of your sight. If you can see an item, there is no need to roll to locate it.



## Flying



You can fly! When you want, you can leap into the air and (if you make your roll) stay there. If you roll your shtick level or less, you can fly to any destination you want. The Animator decides how far your character can fly. No character can fly to Outer Space. If the roll fails, you plummet to earth, taking damage according to how far you fell (usually one die, or two dice for a really long fall).

Each time you try to change direction or do something while flying (like taking something out of your pocket, or dropping a rock), make another shtick roll. If this succeeds, there's no problem. If it fails, you remain aloft, but the action fails. You head in the wrong direction; your pockets empty themselves onto the ground; the weight of the rock drags you to earth; and so on.

Note that a character can sometimes "walk on air," ignoring gravity. This is completely independent of the Flying shtick (see "Illogical Logic" on page 40.)

## Hypnosis

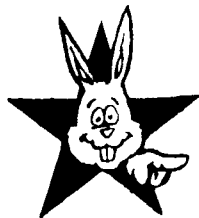
You can hypnotize anyone into doing your will. This shtick works like a super Fast-Talk skill. When you try to hypnotize another character, you look into their eyes and say, "You are getting sleepy . . . sleepy . . . sleepy" (or words to that effect). Then you roll against Hypnosis. If this roll succeeds, the character is hypnotized and will do anything you ask — answer questions (in a monotone), walk off a cliff (with arms stretched out stiffly ahead), etc.

If your Hypnosis roll fails, that's it. You can't try to hypnotize the same character into doing something more than once. Of course, you can try to hypnotize another character, or you can try to hypnotize the first character into doing something else. You just can't try more than once to get a particular character to do a particular thing.

Every time you order your hypnotized slave to do something which is obviously dangerous, you have to try another roll against Hypnosis. If this succeeds, the hypnotized character has no choice but to continue. If it fails, the hypnotized character snaps out of the trance. Characters will also come out of a trance after taking damage — even one point of damage will do it.

A hypnotized character can do anything the hypnotizer says. This is what differentiates the Hypnosis shtick from the Fast-Talk skill. If you tell a hypnotized character he can see in the dark, he can *really* see in the dark; if you tell your victim she can fly, she can fly — automatically!

It is possible for a Hypnosis attempt to backfire. If you try Hypnosis and roll a 12, not only did you fail, but you accidentally hypnotized *yourself*. You are now in the power of the character you were trying to hypnotize, and you will remain the slave until you take damage or complete the task you tried to get the other character to do!



A superstar hypnotist can try to hypnotize almost anything — not just other characters. Of course, it's harder to hypnotize something unusual. The Animator adds to the hypnotist's roll, depending on the intended victim. You might add 2 for a non-talking animal, 3 for a carnivorous plant, 5 for a robot. This also makes a backfire more likely!

## Incredible Speed

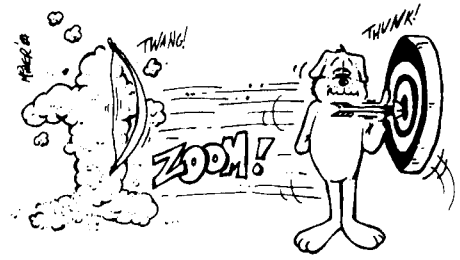
You can run incredibly fast — even faster than a character who makes a successful Run skill roll. If you make your Incredible Speed roll you automatically get away from — or catch — anyone or anything except another character with Incredible Speed.

Anyone you run past is spun around and knocked to the ground by your jet-stream. Any characters you knock down in this way lose their next action.

If your Incredible Speed roll fails, you trip or run into the nearest obstacle (character, wall, tree, etc.), come to a sudden halt, and take one die of damage yourself. The obstacle takes no damage — a character stuck its foot out and tripped you; the wall is harder than you are; a tree can spring back and absorb the impact; etc.

Two characters with Incredible Speed can chase each other by making Shtick rolls, just like for a regular race or chase. If one makes it and the other doesn't, the one who made the roll gets away (or catches up). If both make their rolls, the one with the higher Running skill gets away (or catches up). If both fail to make their rolls, they both take one die of damage, as described above.

When you choose Incredible Speed, decide whether it works on land, sea, or in the air. You can choose only one of these. This means a sea serpent could have Incredible Speed in the water (but not on land or in the air); a roadrunner might have Incredible Speed on land (but not in water or air); and so on. If you want Incredible Speed on land *and* in the air (or air *and* water, and so on) you can buy the Incredible Speed Shtick twice, paying a total of 17 points for the two Shticks.



## Incredible Strength

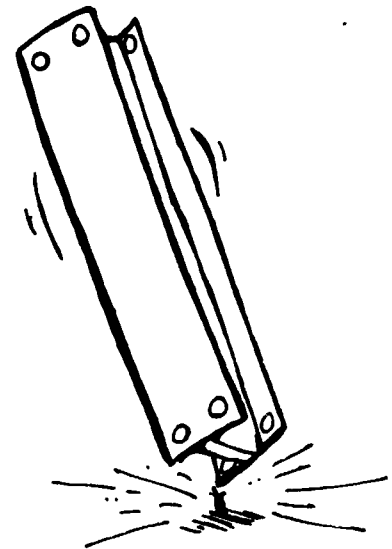
Using this Shtick, you can pick up and throw almost unlimited weights *if* you make your Shtick roll. If you don't make your roll, you're squashed flatter than a pancake, and you Fall Down. Your limits are left up to the Animator. Here it's okay to get ridiculous — maybe that super-strong flea *can* pick up that elephant!

When the Fight skill, Pick Up Heavy Things skill, or Throwing skill is called for, you have the option of rolling against either the appropriate Muscle skill or your Incredible Strength Shtick. (This shtick has no effect on Break Down Door or Climbing.) There are risks involved in rolling against this shtick, but the rewards may make the risk worthwhile.

If you make a successful Shtick roll in a Fight (and your opponent misses), you do 3 points of extra damage. Your opponent is sent flying high in the air by the force of your blow and hits the ground, Boggled.

If you *miss* your Shtick roll in a Fight and your opponent makes his or her Fight roll, you're spun around by your own blow and Boggled.

If both players involved in a Fight make (or miss) their rolls, there's no effect. Both blows missed or were intercepted.



## Quick Change/Disguise

You can change nearly instantly into a convincing costume of just about anyone or anything — with a few limitations. You can change any aspect of your personal appearance, but not your basic size or weight. A canary could disguise itself as a parakeet, or a mouse, or perhaps even a cat or a tiny little elephant. It couldn't disguise itself as a full-sized elephant. A man could disguise himself as a bear or a small horse, or maybe a large cat; he couldn't shrink to the size of a canary, or grow to the size of a dinosaur.



You have to be hidden in order to make a quick change, but you can go almost anywhere to hide — a telephone booth, behind a rock, etc. (No Hide roll is necessary, either.) In order to change into disguise, roll against your Quick Change/Disguise Shtick. If you make your roll, you're disguised. In order to see through your disguise, other characters will have to make See/Hear/Smell rolls.

If your Quick Change/Disguise roll fails, the Animator secretly rolls one die. On a 1 or 2, you emerge from your hiding place wearing nothing but striped undershorts. On a 3 or 4, you appear in the wrong costume (e.g., a ballerina's tutu). On a 5 or 6, you believe your disguise is in place when, in fact, any other character will see through it immediately.

A disguise or costume lasts until you decide it is gone or until something happens that might damage it — it gets wet, for example, or you take damage. If either of these happens, you must either abandon the disguise or make another shtick roll to determine whether the disguise is still in place.

Characters with Quick Change/Disguise are assumed to have a limitless supply of costumes and disguise material in their Back Pockets.

## Teleport

You can teleport — that is, "blink" instantly — from place to place. However, you can only go to places you can see. All it takes is a successful Shtick roll. If you make your roll, you teleport, vanishing (possibly in a puff of smoke) and reappearing where you want to be.

If you fail, the Animator rolls one die. On a 1, 2, or 3, you remain right where you started. On a 4, 5, or 6, you teleport someplace unexpected — the *worst possible place* within sight. Where you end up after an unsuccessful Teleport roll is determined by the Animator.

You *can* teleport out of a fight. Whenever you think you're about to get clobbered, you can teleport away, making your opponents look silly — flailing away at empty space isn't very dignified — and causing them to lose their next action. Because you vanish instantly, they do not get a last chance to hit you, as they would if you simply ran away.

## Incredible Luck

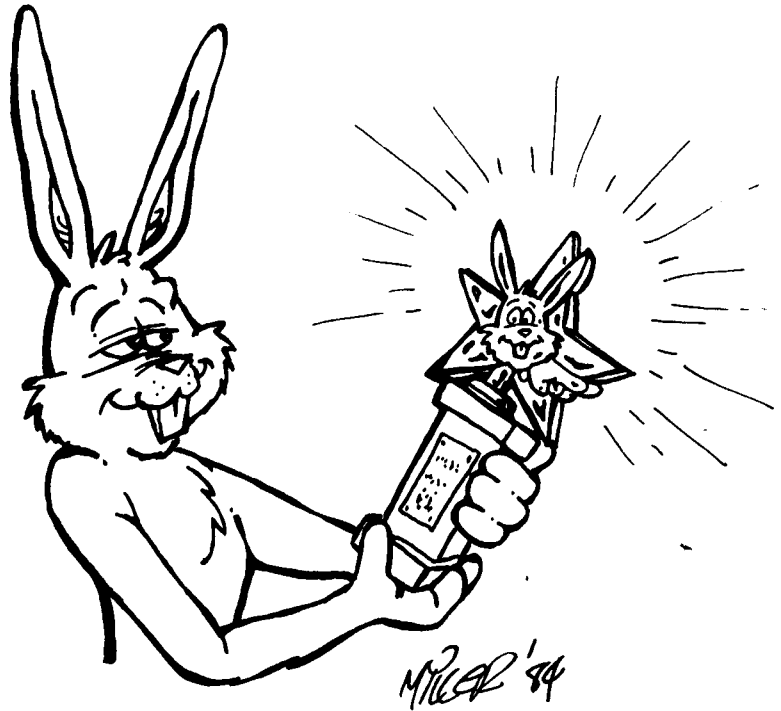
This Shtick gives its possessor a chance to avoid danger before it strikes. The Incredible Luck Shtick roll may be used *instead* of a Dodge roll when the character is the target of a gun, for instance. Instead of dodging, the lucky character bends down to pick up a dollar bill — and the shot goes overhead.

When the "lucky" character is faced with a great hazard (avalanche, runaway truck, stampeding buffalo, or whatever), the Animator can allow a roll to see if something lucky happened. The Animator never *has* to allow a roll; nobody is lucky all the time.

If an Incredible Luck roll is allowed, and is successful, the Animator should describe what strange thing happens to save the lucky character. If the roll is failed, the Animator can describe *that*. "The rocks are falling all around you, but none of them hits you. They pile up all around you. The dust clears. You climb over the rockpile . . . and the last rock falls down and hits you on the head."

Incredible Luck can help out in another way. *Once per game*, when the Animator is about to decide something randomly, a lucky character can say "I feel lucky!" and try the Shtick roll. A successful roll means that the Animator has to let that character decide what happens! A failed roll means the character's chance is lost for that game.





## Chapter 6:

# Fine *TOON*ing

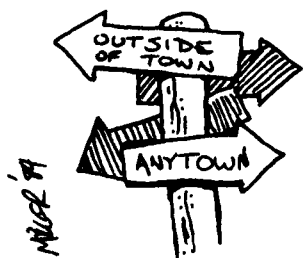
You know everything there is to know about creating cartoon characters. You're ready to play. Now, what if you want to take a turn as Animator? Here are some hints which will help you to be a great Animator — and a better *TOON* player too.

Before a session of play begins, the Animator (usually the person who owns the rulebook) sets up an adventure. The more players in an adventure, the longer the game will last. For a Short Subject, allow 20 minutes per player; a Feature Film runs 30 minutes (or more) per player because there are more things to do in it. If the Animator is running two players through a Short Subject, the game should last about forty minutes. If the same two players run through a Feature Film it will last an hour (or more, if the Animator wants it to).

At some point, you will probably want to write your own scenarios, but for now, it will be simpler to use one of the adventures provided with these rules.

A good *TOON* scenario includes several elements. The most important of these are *Cast Of Characters*, *Location*, *Situation*, *Goals*, and *The Plot*. The Animator must give some thought to each of these. You'll want to tell your players some of the information in advance — but don't give away any surprises!





## Places To Go

*TOON* geography is a little weird. Characters can start out in Moose Jaw, North Dakota and end up on the moon in the blink of an eye . . . and one wrong turn at Albuquerque inevitably leads to trouble.

In *TOON* you can travel to one of four basic locations: Anytown, Outside of Town, The City, and Outer Space.

Anytown is the center of the *TOON* universe, a sleepy little hamlet with all the small-town charm your characters could desire. There's room for a jail, a bank, a general store, a bakery, a library, and lots of people . . . hunters, politicians, shop-keepers, you name it. Anytown can be pretty much whatever you want it to be (except a big city).

If you want your characters to run into a construction crew, a subway system, high-rise apartment buildings, rush-hour traffic, a symphony hall, department stores, and big crowds, send them to The City.

And then there's Outside of Town. There you'll find suburban developments, farms, rolling countryside, nature at its unspoiled best . . . but you'll also find Sherwood Forest, Darkest Africa (and Lightest Africa), and Transylvania. If your characters want to go the Stone Age, just send them Outside of Town, and there they'll be — back in the Stone Age. If you want them to run into a knight in shining armor, just have them head Outside of Town, and they'll be back in the days of King Arthur. Everything on Earth that isn't in Anytown or the City can be found Outside of Town.

But there's more to the *TOON* universe than our own backwater planet. In Outer Space you'll find the Moon, all the planets, the Milky Way, and the *entire universe*! Just send your characters to the Rocket Launch Pad (which is, as you've no doubt guessed, Outside of Town) and blast off!

Feel free to add anything, any time, or any place you can think of to the *TOON* universe. Remember, cartoon characters can go anywhere.

The *Cast Of Characters* is a list of Non-Player Characters the players will run into. Pick your NPCs so they seem at home in your adventure. Important NPCs should be created just like player characters — give them full and complete character sheets. (It's okay to pick the Attribute Levels for your NPCs, and you can ignore the 30-Skill-Point limit. You can even give them Skill Levels higher than 9, though you shouldn't do that often.) Lesser NPCs can be sketched in a bit less detail; just write down their attributes and those skills you expect them to need during the adventure.

You will also need to figure out what the NPCs will do and how they will react to the players. Give all NPCs Beliefs & Goals.

The cast list should also include some guidelines about the number and kinds of *player* characters appropriate to the situation. For example, *The Better Housetrapp* (see page 57) is a lot more fun if a couple of the player characters are Natural Enemies. Also, if the characters need to have any special possessions (ray guns, grandfather clocks, whatever), this is the place to mention it. If the players are going to need any particular abilities for this adventure, you'll have to tell them in advance.

Now describe your *Location*. Is your adventure set in Transylvania, on a desert island, or in the jungles of Africa? The setting will often determine the sorts of characters your players will want to play, as well as the NPCs they'll meet. (You're unlikely to find a ferocious tiger in Transylvania, but you're quite likely to run into a vampire or a mad scientist.) There are four basic locations in *TOON* — Anytown, Outside of Town, the City, and Outer Space.

The *Situation* is just what it sounds like — a broad outline of what you expect to happen to the characters. If the location is a desert island, how did they get there? Were they shipwrecked? Are they hunting treasure? Did they take a wrong turn and end up lost with no way to get home?

When you set up the basic situation, you should tell the players exactly what their *Goals* are. Make sure your players know exactly what they're supposed to do during the course of an adventure. Are they supposed to find their way home? Are they supposed to make a monster Fall Down twice? Are they trying to get into a well-guarded mansion to deliver a message? Make sure your players know. Otherwise, they'll just flounder around, running into random traps and NPCs.



Finally, spice things up a bit in your description of *The Plot*. This is where you flesh out the adventure, putting obstacles in your players' paths. What problems do the players have to solve? How can they find the rare bird they've been sent to catch? What sorts of trouble can they get into as they search? How can they convince the bird to come with them? What sorts of defenses does the bird have? And so on.

When you actually sit down to play, you'll want to give your players a "briefing," telling them the basic situation and their goals. If you have more than three or four people playing, you might want to tell players to work together to achieve those goals, even if this conflicts with their individual Beliefs and Goals. This will help keep the characters working and travelling together, which is important when a large group is playing!

# Uh Oh! I Didn't Expect *That* To Happen!

Animators will often have to invent NPCs, descriptions of terrain or buildings, and so on, on the spur of the moment. It is both impossible and unnecessary to think of everything before the game begins. If you're ever confronted with a totally unexpected situation or you're unsure about what to do next, use the *Fifty Percent Rule*:

*When in doubt, roll it out!*

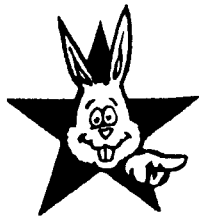
Any time you can't figure out how an NPC will react to something the characters do, or any time you don't know precisely what will happen next, reduce the situation to a Yes-No question. Are the keys to the jail cell hanging right next to the cell? Can any of the characters reach the big red button marked "Do not push"? Does the store have any carrots in stock? Are there any people on the street?

Once you've reduced the situation to a Yes-No question, roll one die. If you roll a 1, 2, or 3, the answer is "Yes." If you roll a 4, 5, or 6, the answer is "No." Shout, roll your eyes, and generally act crazy, and the players may not even notice you've just pulled something from thin air. This is a really handy rule, so don't forget to take advantage of it. (Of course, this should not substitute for preparation on the part of the Animator. Use the Fifty Percent Rule only when necessary.)

But what happens, you say, if a situation arises where none of the Skills or Shticks seems to apply? The Fifty Percent Rule won't solve that problem. There will be times when a player wants to do something which isn't covered by any of the Skills or Shticks — for example, there is no Skill or Shtick for balancing on a tightrope. It wouldn't be very fair just to give every character a fifty percent chance of balancing. When a situation like this arises, you can do one of two things.

1. You can pick the Skill or Shtick that seems *closest* to what the character wants to do. The player would then make a normal Skill Roll against that Skill to determine whether the attempt succeeds or fails.
2. You can have the player make an *Attribute Check*. In this case, the Animator decides which of the character's Attributes affects what the player is trying to do. In the case of a tightrope, this would be Zip (which translates, in this case, as dexterity). The player rolls two dice against the chosen Attribute. If the player makes the roll, he or she succeeds, just as though it were a regular Skill Roll. Failing to make the roll means — you guessed it — failure.

For example, a character with a Zip of 4 who tries to walk a tightrope would have to roll 4 or less to balance successfully on the tightrope; on a roll of 5-12, the character would fall off.



You can vary the number of dice the player rolls in making an Attribute Check. Just one die is rolled if the feat is easy to perform. Roll two dice for an “ordinary” task. Roll three dice for something just amazingly difficult. A mouse trying to balance on that tight-rope would roll just one die; a hippo would definitely have to roll three.

## Sound Effects

**WHOOSH!!!**

**KABOOM!!!**

***SPLAT!!!***

***SPROING!!!***

A game of *TOON* should “feel” as much like a cartoon as possible. Rules can tell you how to create characters and situations, but only you can make funny noises. And funny noises will make everyone feel like they’re in a cartoon.

There's nothing like a well-timed **KABOOM!!!** to liven up a **TOON** session. A good **SPLAT!!!** will have everyone rolling in the aisles. And a "glub, glub, glub" is just the thing to make a failed Swim roll memorable.

Here are some good cartoon sounds. At appropriate times during the course of an adventure, you'll want to deliver these at the top of your lungs. Don't be shy. If your neighbors don't complain, you're not playing *TOON* right!

*Zap!*

rumble, rumble, rumble, rumble, Rumble, Rumble,  
Rumble, RUMBLE, RUMBLE,  
THUD!!! . . . plink.

## Squeak

mmmmmmmmmmmmmmmmmmmmmmmmmmmm . . .

MMMMMMMMMMMMMMMM!!

**Slosh, slosh, squish, slosh, slurp**

***Zing!***

Ta-pocketa-pocketa-pocketa

Buzzzzzzzzzz

**Whap!**

drip . . . drip . . . drip . . .

**Brrrring!**

**Ribbet!**

**GONGGGGG!**

Flubb-flubb-flubb-flubb-flubb

Schwoooooop!

**Zzzzzzzzzt** (usually followed by **OUCH!**)

Phhhht!

**SPLASH!**

Gurgle, gurgle, gurgle

Glub, glub, glub

Ugh!

Argh!!

Oooof!!!

Yeowch!!!!

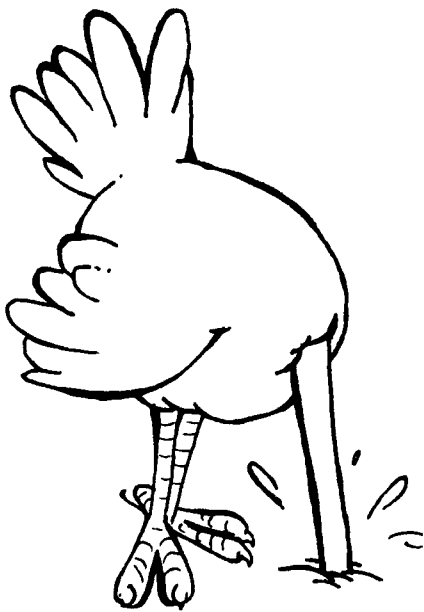
AAAAAAAAAAAAAAAAEEEEEE!!!!!!!!!!!!

Weeeeooooooooooooooooooooo.....thud

P-b-p-b-p-b-p-b-p-b-p-p-r-r-r-ttttt!

These last two, if you didn't recognize them, are (a) the long, low, whistling sound of a character falling . . . and falling . . . and falling . . . and landing, and (b) the famous Bronx cheer, or razzberry.

Use your imagination. Drop your inhibitions. Act crazy and do it as loudly as you can!



## Cartoony Things

Lots of things happen in cartoons that you just don't see in the real world. That's part of the fun of cartoons. Here's a list of cartoony things you can incorporate into your *TOON* games.

### Instant Mail

How many times have you seen a character put a letter in a mailbox and POW! the response comes instantaneously? Happens all the time. This way, characters can order all sorts of goodies by mail — traps, maps, birdseed, earthquake pills, uniforms, encyclopedia sets, anvils, catapults, toll booths, do-it-yourself airplane kits, you name it.

Of course, it isn't quite as simple as saying, "Hey, I want to mail a letter." In Anytown or the City, there'll always be a mailbox handy. Outside of Town or in Outer Space, the Animator should use the Fifty Percent Rule to determine whether there's a mailbox in the neighborhood. Once you've found a mailbox, you can post a letter, order an item, and wait for the package to arrive in time for your next action.

But there's a risk involved. For one thing, there is always the risk that a mail order company will try to Pass Shoddy Goods on an unsuspecting character. The Animator rolls for the company, which will try to Pass Shoddy Goods on a roll of 1 through 4 on one die. The player ordering the products must make a Detect Shoddy Goods roll or be taken in.

# Illogical Logic

Characters can sometimes do things which are "impossible," but which possess their own bizarre logic. For example, an ostrich being chased might stop and plunge its head into the sand. In this case, the chasers might stop, look around, and fail to see the ostrich!

Even though the ostrich is in plain view, it is convinced that if it can't see its pursuers, they cannot see it. In the *TOON* universe, there's a chance the ostrich might be right!

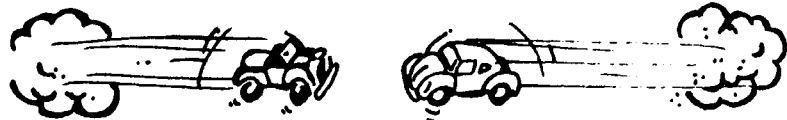
If you want to try something like this, roll two dice against your Smarts score. If you *fail* the roll — if you roll *higher* than your Smarts score — your action *succeeds*, because you're not smart enough to realize it shouldn't work! But if you make your Smarts roll, you're too smart for your own good. The action doesn't work, because you're smart enough to realize it won't.

For example, *gravity* only affects characters who realize it ought to. If you run off a cliff on one side of a chasm, you'll be able to run clear across to the other side, *unless* you realize there's nothing but air underfoot! This is the kind of situation in which you will roll two dice against your Smarts score. If you *fail* your roll, your character notices nothing wrong and can continue running on air. If you roll lower than your Smarts score, you're bright enough to realize you should fall, you'll stop, look down, and plummet to your doom.

Another example — if you're underwater, you can roll against your Smarts score to see if you notice. If you make your roll, you notice you're underwater, take one die of damage, and pop to the surface sputtering for air. If you fail the Smarts roll, there's no problem — you're too stupid to realize what's going on, and you can breathe underwater to your heart's content.

These are just a few examples of Illogical Logic; others will crop up as you play. Just remember this simple rule:

*Sometimes being dumb is a good thing — especially in TOON.*



## Cause And Effect

What works for one character in *TOON* won't always work for another. Just because *your* character gets across a river by hopping into a cannon and shooting across, it doesn't follow that *another* character can do the same. (The other character may find that the cannon blows up, or something equally silly.) Or let's say you get involved in a fight and blow a whistle. The first time you try this, you may find a dozen policemen rushing to the rescue. The next time you try the same trick, the same policemen might show up and beat you senseless with their nightsticks.

Similarly, the expected won't always happen in *TOON*. A character who steps out into the street to hail a cab may actually get a cab . . . but it's quite possible that an ocean liner or an airplane will show up.

The Animator decides what happens each time a character tries something. If you don't have anything specific planned, you can roll one die. On a 1, 2, or 3, the expected result happens; on a 4, 5, or 6 something totally unexpected (or exactly the opposite of what is expected) happens.

# Cartoon Coincidences

In a cartoon, coincidences are normal. If you set a trap on a jungle trail, that's sure to be the trail everyone else will walk down. If you dig a hole randomly, you may find the treasure on the first try. Anyone you meet can give you directions to anyplace you want to go. The Animator can stretch "accident" and "coincidence" beyond all reason, any time it makes something silly happen (or even if it just advances the plot).

## Boggling

A character who is presented with something totally unexpected will be *Boggled*. A Boggled character can use no Skills or Shticks, but must stand stock still, staring off into the distance, wearing a foolish expression. The Boggled character also loses one action — the other characters get a free action while the Boggled character stands helpless!

The Animator determines when a character is Boggled. If, however, a player (*not* a character) breaks down in hysterical laughter, that player's character is *definitely* Boggled. Similarly, if a player (*not* a character) is struck speechless for a moment, because something totally unexpected has happened, that player's *character* is Boggled. And a Cream Pie in the face will always Boggle somebody!

## Characters And Non-Characters

In the *TOON* universe, there are animals and there are *animals*. Players can take on the roles of animals with Attributes, Skills, and, perhaps, Shticks. But there are just plain "real" animals too. Any animal that talks is a character; any animal that doesn't talk is just an animal.

Real animals cannot Read, Fast-Talk (or be Fast-Talked), or Pass/Detect Shoddy Goods. Other decisions on what they can or cannot do are left to the Animator.

This becomes important in cases like this: What if Fred Bulldog fell in love with a "real" French poodle? He might try spouting love poems to her, but that wouldn't get him anywhere — all she wants is a bone. Or suppose Fred is a matador in a bullring. The bulls he fights will probably be *real* bulls — dumb and mean. And the chickens you'd find in a farmer's back yard would probably just be chickens. Chances are they wouldn't have any direct effect on the outcome of an adventure.

As a rule of thumb, if it would slow down the adventure to make an animal a character, it should be a "real" animal instead.

## Inanimate Objects

Blenders, clouds, electric pencil sharpeners, etc., do not normally have Attributes or Skills, and are not generally considered characters. The Animator may permit players to use inanimate objects as characters, giving them a full complement of Attributes and Skills, but this should be kept to an absolute minimum. It just isn't much fun outside a very limited set of circumstances.

There may be times, however, when having inanimate objects come to life as Animator-controlled characters can be a lot of fun. (See, for example, *The Better Housetrap*, the Feature Film on page 57.) So keep the inanimate characters to a minimum, but don't be afraid to have that toaster come to life when the situation calls for it!

## Independent Shadows

If the Animator chooses, shadows can come to life and act independently of the characters who cast them. (This is particularly effective if a character is "shadow boxing.") A shadow has limited mobility — it can't leave the surface it's been cast on. But as long as it remains on that surface, a shadow has all the Muscle and Zip skills of the character who cast it. A shadow can hit anything that comes within arm's reach, but it can't be hit. A character who tries to hit a shadow hits the surface it's cast on instead, and takes one point of damage. Shadows are always controlled by the Animator, never by the player whose character cast the shadow. (This suggestion can also work for reflections in water or a mirror.)

## Instant Fine Print

No one ever reads the fine print on documents, so who's to say what's written there and what isn't? This can come in handy if you happen to have brought along a contract, law book, or something of the sort.

In order to use fine print to your advantage, produce the document, write on a piece of paper what it is you want a character to do, and then try a Fast-Talk roll. If you make your Fast-Talk roll, the other character is legally bound by the document. At this point, you reveal the fine print. The character must obey the contract and do whatever you wrote until he or she Falls Down. Falling Down cancels any and all contractual agreements. If you lose the contract with the Fine Print on it, the agreement is also canceled.

A character who refuses to abide by the terms of a contract is immediately set upon by a dozen policemen and beaten senseless.

You're limited in the number of times you can use this little trick — only once every adventure (unless the Animator says you can do it more than once or forbids it altogether).

## Sawing Holes/Sawing Through Branches

Any time a character saws a hole in a floor or through a tree-branch, the Animator applies the Fifty Percent rule. On a die roll of 1, 2, or 3, the character saws a hole in the floor or through the tree branch — which falls. On a 4, 5, or 6, the floor surrounding the area being sawed falls, leaving a circular piece of floor suspended in mid-air — or the tree falls, and the branch remains hanging in mid-air.

# Moving In *TOON* Time

How characters get wherever they're going is up to the Animator. If characters want to go to Darkest Africa, the Animator can allow them just to walk Outside of Town and be there.

If the Animator wants, the characters might have to figure out a funnier or more interesting way to get there. Imagine a moose trying to buy a plane ticket, or a mouse stowing away on an ocean liner. Getting there really can be half the fun. How your characters travel is up to you.

But how long does all this take? In *TOON*, getting from anyplace to anyplace takes *one action*, unless the Animator makes it take longer. The point of the game is action . . . travel takes up time if and only if you, the Animator, want to make it part of the fun.

## Cartoon Gimmicks

Every cartoon should have a few strange gimmicks. Here are some classics — but you can find more with a Saturday morning of research in front of your TV. These powerful gadgets are good for Animators to spread around the scene of an adventure. Characters should be allowed to start with *at most* one of these extra-special gimmicks. When they find something, don't just tell them "Earthquake Pills" — say "It's a little bottle of purple pills," and see what they do with them!

### Compass

It always points wherever you want to go. If a character asks, "Where's my home?" the compass will point in the right direction. Of course, the compass can be thrown all out of whack (causing no end of trouble) if another character approaches with a magnet. This is a very powerful item, and Animators may want to think twice before they allow a character to have one.

### Dehydrated Water

Just add water and this powder turns into real, cool, refreshing water! A totally useless item, no one will take it (let alone buy it) unless a Fast-Talk roll is made. The perfect item for cartoon comen everywhere.

Another kind of Dehydrated Water is much better. Just add a drop of water to a pinch of the stuff and it turns into barrels and barrels of water, flooding the immediate vicinity.

### Disappearing Ink

Write something with this, and the words will disappear as soon as the writer leaves the scene. Wonderful for secret messages, notes, contracts (or signatures on contracts), and general confusion.

### Earthquake Pills

Each of these will cause a minor earthquake when thrown to the ground. If you swallow one, you'll shake, rattle, and roll . . . and take two dice of damage. In addition, before you take your next action, you'll burp, causing enough of an earthquake to knock all players to the ground. (A Zip roll will allow them to remain standing.)



## Passing Out Plot Points

The primary goal of *TOON* players is to acquire Plot Points. This is part of the fun of the game, since Plot Points are given out for acting in a funny or clever fashion. Don't be stingy with Plot Points. Of course, you don't want to be too free with them either; they should be earned. From time to time, you will *take away* Plot Points. Make sure you give out enough so that everyone comes out at least even. Some guidelines:

1. Each time a character makes another character Fall Down, the character who does the last bit of damage gains a Plot Point, and the character who Falls Down loses one point. A character also loses a Plot Point if a Non-Player Character makes him or her Fall Down.

2. Any player who reduces the Animator to hysterical laughter gets a Plot Point.

3. Give a Plot Point to a player who gets hurt doing something consistent with his or her character's Beliefs & Goals. Similarly, a player should *lose* a Plot Point for acting "out of character," or in violation of his or her Beliefs & Goals.

4. Each adventure is worth a set number of Plot Points which are divided among the characters when the adventure is over. This might be as few as two for a particularly simple adventure, or as many as five or six for a difficult one.

At the end of the adventure, the Animator should divide the available Plot Points among the players. A player who was no help at all should receive fewer points than one who was very helpful in completing the scenario. Generally any player who was at all helpful should receive at least one point.

5. Players get a Plot Point each time they make a Natural Enemy Fall Down in a clever way.

6. Finally, the Animator should feel free to award bonus Plot Points to any character who acts in a particularly clever or entertaining way!

# The Perfect Animator

Part of the art of being an Animator is transmitting the proper atmosphere to the players. In order to make the game feel like a cartoon, you should wave your arms about wildly, bounce up and down, speak in funny voices, and make sound effects — KABOOM! SPROING! SPLAT! The sillier, the noisier, the nuttier you act, the better.

The most important thing to remember about being an Animator is that *you are in charge*. Anything you say goes. Be open enough to take good (i.e., funny) suggestions from your players, but never forget who's running the show.

Feel free to make someone's Skill roll, Shtick roll, or Attribute check easier or harder, depending upon what they are trying to do. Subtract a point (or more) if a character is trying something easy. It should be quite simple for a character using the Set Trap skill to set a mousetrap, so the Animator might subtract two points from the player's die roll (making it easier to roll under the character's Skill Level). On the other hand, a character who tries to set an elaborate Rube Goldberg-type trap might have three points added to the die roll in order to make things more difficult.

Keep the characters together whenever possible. If they get separated, find some way to reunite them. If players get bogged down, throw in a few random traps or some hints to get them back on track or to spice things up.

And act crazy!

## The Final Fadeout

A game of *TOON* can last anywhere from 20 minutes to three hours, depending on the number of players and the adventure being played. There are two ways to end the game, and it's up to the Animator to choose which way a particular adventure will end.

The first way is just to play until the characters reach the goal of the adventure, whatever that is. In *The Cartoon Olympics*, the goal was to win the championship, and the final fadeout showed the winner driving off in the "prize" car. If you choose to play this way, then you, as the Animator, will have to help the players out once in a while. Use hints, Cartoon Coincidences, or whatever it takes to make sure they reach the goal — somehow.

The second way to end the game is by time limit. Allow 20 minutes per player for a Short Subject, or 30 minutes per player for a Feature Film. Look at the clock before you start . . . and when the time is up, the time is up! Each player is then given one Action to do something for a good punchline ending. The player(s) who succeed in coming up with a funny ending will get an extra Plot Point. Obviously, if the players did not reach the goal of the adventure, no Plot Points will be given out for "success." But if you still have a lot of the adventure to go, you could just say "Continued Next Week!"

And now, on to the adventures!



## Eraser

As you might expect, a cartoon eraser is capable of erasing characters, backgrounds, prison bars, walls, anything at all. Erasing objects is easy; just say you're doing it. In order to erase another character, make a successful Attribute Check against Zip to catch the target unawares. It will take at least two rounds (and two Zip rolls) to erase another character completely.

You should specify whether you're starting to erase something from top or bottom. A character whose top is erased can't Fight, but can Run; one whose bottom is erased can't Run but can Fight. A character who is totally erased will become a disembodied voice until he or she can get someone with a pencil to repair the damage. (If none of the characters has a pencil, the erased character will reappear after missing three actions.)

## Flag-Gun

This weapon makes a quiet "Pop!" and shoots a sign bearing a picture of a firecracker and the word "BANG!" Flag-guns do no damage unless one of the characters thinks to remove the firecracker from the flag. If this is done, the picture of a firecracker becomes a real firecracker — lit, and set to explode after one action, doing one die of damage to anyone holding it or hit by it if it is thrown.

## Pen/Pencil/Brush

There are lots of normal pens, pencils, and brushes around — but this kind is special. It draws "real" things — anything from a car to a tunnel (where there was only a blank wall). The Animator decides how long it takes to draw something; the more elaborate the drawing, the longer it takes. For example, a firecracker would take just one round, a large tunnel entrance two. A full-size locomotive might take two, three, or even four rounds. (Any old pen or pencil can be used to re-draw an erased *character*, and this takes as much time as it took to erase the character in the first place.)

## Portable Hole

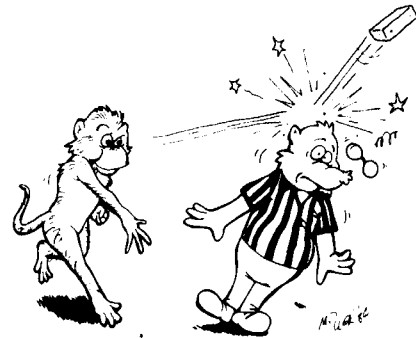
Allows a character to walk through walls, slip through floors, whatever. Simply place the portable hole on the floor or on a wall and it becomes . . . a hole. A character can pass through it, retrieve it, and fold it up for future use.



# Chapter 7:



## The Adventures



To help get you started playing *TOON*, we've provided four cartoon adventures for you to play, with all sorts of action. Eventually, you'll probably want to write adventures of your own, but you'll find it easier after you've played through these.

Each adventure begins with a suggested Cast of Characters, and brief discussions of the Location (where the adventure takes place), the Situation, and the Object of the whole thing.

Following these will be a detailed description of the Plot of the cartoon adventure. The adventure ends with The Big Finish — the ways in which the cartoon can end — and guidelines for passing out Plot Points.

### What To Tell The Players

The players should *not* read through the adventure beforehand. That would give everything away!

The Animator should read through the whole adventure carefully. The Cast information — the parts the Animator will play — should be kept as a surprise for the players. Any Location and Situation information not specifically marked *Secret* can be revealed before play begins, or as soon as players ask for it, as the Animator chooses.

The players should be told the Object of the Adventure as soon as they begin. There may be some secret notes for the Animator in this section. Don't reveal those!

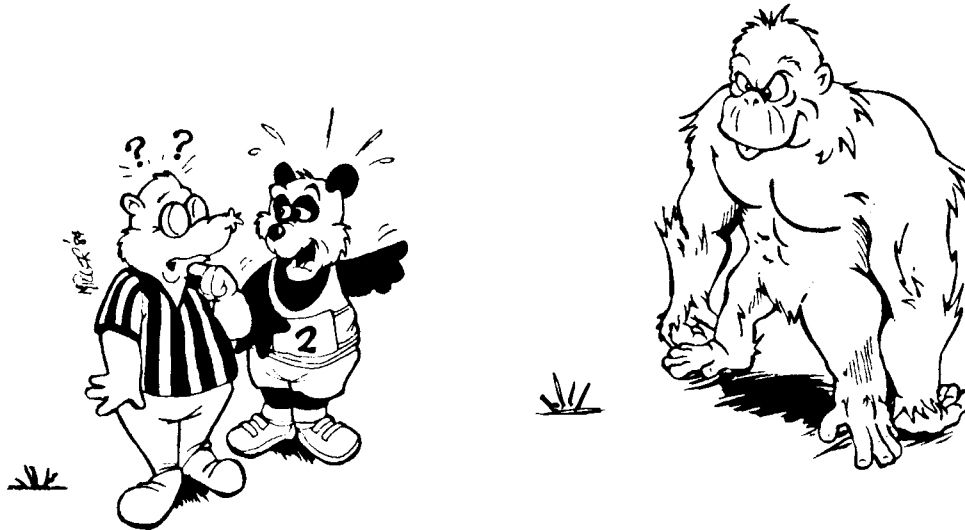
Reveal the Plot information, and the Secret stuff, only at the appropriate times in the adventure. Some secrets should never be revealed at all — they are guides for the Animator to help make the adventure more fun, but the players will never need to know them.

The Big Finish, and the ways to earn Plot Points, are the biggest secrets of all. Don't tell the players about alternate endings, or about the things they were supposed to do for Plot Points, even after the adventure is over. After all, you might want to play it through again sometime . . .

And now, at last, it's *TOON* time! Have fun!

# The Cartoon Olympics Strike Back!

*by Warren Spector*



## Expanding The Adventure

*The Cartoon Olympics* is a simple adventure — but it doesn't have to be. An experienced Animator can add a lot to this little competition. Although this adventure was designed to work using only a few basic rules, there's no reason not to go back and run it using *all* the rules and all the skills.

## Cast of Characters

The Animator can add more non-player characters — such as contest judges who play favorites, a fast-talking promoter selling Official Cartoon Olympics Tie Tacks, and a hero-worshipping member of the audience who gets in everyone's way. Make them up — draw their pictures — have fun.

## More Events

Other good Cartoon Olympic events to add would be weight-lifting (using the Pick Up Heavy Thing skill); pole-vaulting (using the Jump skill — or Sleight of Hand to steal your opponents' poles as they start their jumps); Bicycling (like the footrace, but using the Drive Vehicle skill); or anything else you want.

## Plot Complications

Maybe the Badly Brothers want to steal the gate receipts. Maybe a giant gorilla escaped from the zoo along with the monkeys. Maybe the insane Dr. Nutzenboltz has built an All-Purpose Athletic Robot to enter against the other characters. Who knows?

# Short Subject:

# I Foogled You!

*by Kyle Miller*



## Cast Of Characters

The Animator and up to three players. The players are free to play whatever characters they like; they may work together or separately.

The Animator plays Johnathan T. Muggsworth, a wealthy fellow who starts the adventure off, and Muggsworth's butler, Jeeves.

The Animator also plays the Foogle Bird, whose primary task is to avoid being captured. If the Animator wants, the Foogle Bird can allow itself to be captured in order to turn the tables on its captors. The Animator also takes the part of Monkey Bars the Jungle Man; his mate, Ms. Monkey Bars; a large ape; and two tigers — one an old, toothless fellow, the other an identical-looking, ferocious, cartoon-character-eating brute.

## Location

The characters begin in Anytown. During the course of the adventure, they will trek through the jungles of Darkest Africa. There are lots of vines for swinging on or for setting traps. There are lots of boulders for dropping.

## Situation

Zillionaire philanthropist Johnathan T. Muggsworth has offered a reward of one billion dollars to the first character who can return from Darkest Africa with the last of the Foogle Birds. All the world is abuzz with excitement. Who will be brave enough, strong enough, stupid enough, to try and outwit the Foogle Bird?

## Object Of The Adventure

The players must return from Darkest Africa with the Foogle Bird. This will be more than a little difficult — the Foogle is one tough customer.

*Secret: The characters can achieve their goal in at least two ways. They could make the Foogle Bird Fall Down, so they could tie him up and carry him back a prisoner. But it will probably prove better to use brains rather than brawn in dealing with the Foogle. Traps, Fast-Talking, and trickery should be much more effective.*

# Plot

Like the characters, Johnathan T. Muggsworth lives in Anytown. One day, signs spring up all over town telling about the Foogle and the reward Muggsworth is offering to anyone who can bring it back alive. The players have to apply at Muggsworth's home in order to qualify for the reward. They can find his house without any trouble.

*Secret: The application process is a ploy to keep all the characters together at the start of the adventure.*

## Muggsworth's Home

Muggsworth lives in a palatial mansion on the outskirts of Anytown. When the characters arrive, they will be greeted at the door by Jeeves, the butler. Jeeves will be polite, but very supercilious. He will usher them into a waiting room. When all the player characters have arrived, Muggsworth will enter the room and tell them everything he knows about the Foogle.

Unfortunately, he doesn't know much. Foogles are so rare he's never seen one. He doesn't even know what they look like. No photographs exist. He has heard that the Foogle is ferocious, strong beyond imagining, and eats meat. Muggsworth doesn't know anything else about the bird except that there's supposed to be one living in Africa.

*Darkest Africa, to be precise.*

As the characters leave, Jeeves will emerge from the mansion's kitchen and give each of them a beautifully wrapped package — "Provisions for your trip, if you please" — to be opened when they reach Darkest Africa.

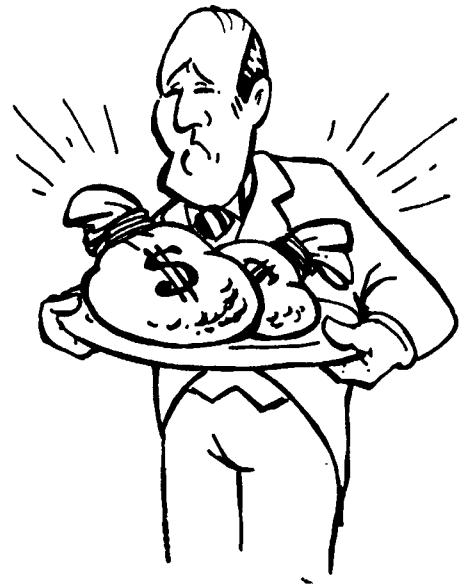
*Secret: The players should be reminded of the packages as soon as they reach Africa. When they open them, they will find that, in spite of the beautiful wrapping, each contains only a can of soda pop and a banana. Make sure the players say what they are doing with this disappointing meal . . . if someone happens to save a banana, it will come in handy later!*

## In Darkest Africa

In order to find the Foogle, the characters will have to journey to Africa (located just Outside of Town, of course). Once there, they will have to work their way through Africa to Dark Africa, and on into Darker Africa and finally to Darkest Africa. Needless to say, there will be signs to point the way. If they make a wrong turn, they will wind up in *Deepest Africa*, which is the wrong place, and they will have to go back.

*Secret: The Africa . . . Dark Africa . . . Darker Africa . . . Darkest Africa bit is just a gag, something to get the players into the spirit of the game. Don't make them work to get to the home of the Foogle.*

The players can find the Foogle Bird in a variety of ways. Players who think to make a Tracking roll will pick up the Foogle's trail without any difficulty. The Foogle is self-confident enough that it doesn't bother covering its tracks (which look like they might have been made by a giant chicken.) Also, any character who makes a See/Hear/Smell roll will hear monstrous *cluck-cluck-cluck* sounds far off in the distance. Both the tracks and the thunderous clucking can be followed directly to the Foogle's lair.



## Jeeves, The Butler

**Description:** Jeeves is just a butler. He looks like a butler. He acts like a butler.

**Beliefs & Goals:** Jeeves is polite no matter how he is provoked. He is not above a condescending sneer now and then, however.

**Hit Points:** 2

### Muscle: 1

Break Down Door: 2

Climb: 2

Fight: 2

Pick Up Heavy Thing: 2

Throw: 2

### Zip: 6

Dodge: 6

Drive Vehicle: 6

Fire Gun: 6

Jump: 6

Ride: 6

Run: 6

Swim: 6

### Smarts: 5

Hide/Spot Hidden: 5

Identify Dangerous Thing: 9

Read Document: 9

Resist Fast-Talk: 9

See/Hear/Smell: 5

Set/Disarm Trap: 5

Track/Cover Tracks: 5

### Chutzpah: 1

Fast-Talk: 2

Pass/Detect Shoddy Goods: 9

Sleight of Hand: 2

Sneak: 2



## Johnathan T. Muggsworth

**Description:** A very wealthy old gentleman. He dresses immaculately. He has white hair and a white moustache.

**Beliefs & Goals:** Muggsworth is a collector. He's always seeking the rarest thing in the world. Once he acquires whatever he believes to be the rarest thing in the world he loses interest in it — how can something be the rarest thing if he owns one? As this scenario begins, he's convinced the Foogle Bird is the rarest thing.

**Hit Points:** 10

**Muscle:** 1

Break Down Door: 2

Climb: 2

Fight: 2

Pick Up Heavy Thing: 2

Throw: 2

**Zip:** 1

Dodge: 2

Drive Vehicle: 2

Fire Gun: 2

Jump: 2

Ride: 2

Run: 2

Swim: 2

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 6

Read Document: 8

Resist Fast-Talk: 8

See/Hear/Smell: 6

Set/Disarm Trap: 6

Track/Cover Tracks: 6

**Chutzpah:** 5

Fast-Talk: 7

Pass/Detect Shoddy Goods: 6

Sneak: 5

If the characters wander around long enough, they'll stumble through the encounters described below, just like characters who do think to make Tracking or See/Hear/Smell rolls. They'll just wander around in circles for awhile. (A clever Animator could throw in some random traps to liven things up, and some amusing descriptions of aimless, circular wandering ought to keep people giggling.) Eventually, even the densest players will find clues which will lead them to the Foogle Bird.

## A Meeting with Monkey Bars

Before arriving at the lair, the characters will meet Monkey Bars the Jungle Man — who will bellow mightily and swing from the trees into their midst, knocking them aside like bowling pins (doing no damage). Monkey Bars will insist that the characters leave his jungle immediately. If they refuse he will bellow hoarsely and a huge ape will arrive. However, the ape's first action will be to pound the Jungle Man into the ground, causing him to Fall Down instantly.

There is a chance the giant ape will turn its attention to the characters after pounding the Jungle Man. The Animator should make a Fifty Percent roll. On a roll of 1-3, it attacks. Only a banana, or something outrageously clever, will calm it. On a 4-6, it ignores the characters and leaves.

Neither of these characters will be any help in finding the Foogle. Monkey Bars knows nothing, and is too dumb to make any helpful suggestions even if he wanted to. The ape can't talk — it is a "real" gorilla.

## Tiger, Tiger

After their encounter with Monkey Bars, the characters will come upon a sleeping tiger. The tiger looks scrawny — as if it hasn't eaten for some time.

This tiger is, in fact, quite old and toothless. If attacked, it will put up a bit of a struggle, but not much. Once the characters subdue the tiger, they can ask it for directions, or information. A character who offers it (soft) food, or just makes a Fast-Talk roll, will have made a friend for life. The tiger will cheerfully point them in the direction of the Foogle's lair and answer what questions it can.

The tiger's description of the Foogle Bird should be totally different from Muggsworth's. The tiger will tell the characters that the Foogle is a tiny little creature, totally harmless, a vegetarian, etc. If asked to accompany the characters, the tiger will scream "No! No! Anything but that!" It will not join the expedition unless it is dragged, kicking and screaming.

Eventually, with or without the poor old tiger, the characters will continue in the direction of the Foogle's lair. After a while, they will come upon *another* scrawny tiger, looking for all the world identical to the one they encountered a while back.

*This* tiger is mean, vicious, and very hungry. It will attack anything that moves. It *is* possible to Sneak around the tiger without it noticing. If the tiger sees the characters, they will have to deal with it somehow. If all the characters Fall Down or run away, the tiger will put on a bib, light candles on his dinner table, and prepare to eat his victim — when Monkey Bars, swinging through the trees, will accidentally lose his grip on a vine and land on the tiger. Both the Jungle Man and the tiger will Fall Down, and the characters can escape.

## The Danger Signs

Eventually, the characters will come upon sign after sign reading "This way to the last of the Foogles!" After spotting one of these signs (no roll required), the characters will stumble upon *large*, freshly-made, chicken-like footprints. The prints are a foot across and several inches deep (deep enough that a mouse-sized character will fall into one and have to climb out)! Shortly after finding the prints, the characters will hear a horrifyingly loud clucking sound, the sound a gigantic chicken might make. The sound comes from nearby.

## Not Him Again!

Once the players are totally rattled, Monkey Bars will show up again, just like last time. He will send the characters flying, and insist that they leave his jungle. He will start to bellow again, but stop himself just in time! The Animator should provide an ape-man bellow that quickly trails off into a frightened squeak.

If the characters attack, the Jungle Man will fight back — feebly — for a few rounds. As soon as he is reduced to two hits (or less), Ms. Monkey Bars will show up and try to whip the characters, calling them nasty names the whole time, and then drag her mate off by the ear.

If the characters choose to talk to Monkey Bars, they will find him quite gullible — his Resist Fast-Talk score is pitiful. He won't be much help, being quite stupid, but he will follow anyone who makes a Fast-Talk roll, doing whatever the characters tell him to. Ms. Monkey Bars will be quite difficult to Fast-Talk — her Resist Fast-Talk score is good.



## The Foogle's Clearing

Eventually, the mighty hunters will reach a clearing and come upon the Foogle's lair. The Foogle lives in a large cave cut into the base of a cliff.

In order to reach the cave entrance (or the base of the cliff), the characters must first cross the huge pile of bones which carpets the clearing. These should be described as the remains of other Foogle hunters.

Hidden amongst the bones are three traps. The Animator should roll three times on the Random Trap Chart (inside front cover) before allowing the characters to enter the cave or climb the cliff.

From within the cave, the characters will hear the loud clucking sounds of the Foogle.

The characters will have to go into the cave and get the Foogle — it will not leave the cave on its own, no matter how much noise the characters make.



## Monkey Bars, The Jungle Man

**Description:** Monkey Bars is human (though barely). He wears a leopard-skin. He swings through the jungle bellowing hoarsely at the top of his lungs. He looks fearsome, but he's really quite a wimp.

**Beliefs & Goals:** Monkey Bars believes the jungle belongs to him. Any strangers in his jungle must be dealt with harshly.

**Hit Points:** 9

**Muscle:** 2

Break Down Door: 2  
Climb: 6  
Fight: 4  
Pick Up Heavy Thing: 2  
Throw: 2

**Zip:** 4

Dodge: 4  
Drive Vehicle: 4  
Fire Gun: 4  
Jump: 6  
Ride: 4  
Run: 6  
Swim: 6

**Smarts:** 2

Hide/Spot Hidden: 4  
Identify Dangerous Thing: 2  
Read Document: 2  
Resist Fast-Talk: 2  
See/Hear/Smell: 4  
Set/Disarm Trap: 2  
Track/Cover Tracks: 8

**Chutzpah:** 5

Fast-Talk: 5  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: 5  
Sneak: 5



MP 10/24



## Ms. Monkey Bars

**Description:** Like Monkey Bars, Ms. Monkey Bars is human (and not just barely, either). She dresses in leopard skin.

**Beliefs & Goals:** She wants nothing more than to protect her husband (and boy, does he need protecting!).

**Hit Points:** 9

**Muscle:** 5

Break Down Door: 5

Climb: 8

Fight: 7

Pick Up Heavy Thing: 5

Throw: 7

**Zip:** 5

Dodge: 5

Drive Vehicle: 5

Fire Gun: 5

Jump: 7

Ride: 5

Run: 8

Swim: 5

**Smarts:** 5

Hide/Spot Hidden: 9

Identify Dangerous Thing: 5

Read Document: 5

Resist Fast-Talk: 9

See/Hear/Smell: 7

Set/Disarm Trap: 5

Track/Cover Tracks: 8

**Chutzpah:** 6

Fast-Talk: 6

Pass/Detect Shoddy Goods: 6

Sleight of Hand: 6

Sneak: 6

## In the Foogle's Lair

The Foogle's cave is well-lit by torches set in the wall. There are no furnishings — just lots of bones — and two more traps (rolled on the Random Trap Chart). After the characters encounter the traps, the cave will widen and open onto a large cavern. There the characters will discover the Foogle.

The Foogle looks like a giant, bloated parakeet. The bird will be discovered reclining on a feather bed. It is reading an old, well-thumbed copy of *War and Peace*.

The Foogle is incredibly intelligent, immensely strong, alarmingly quick, and painfully pushy. It also has skills and shticks at nearly superhero levels. It is tough to hit, so characters will probably have to be sneaky and set some kind of trap for it.

## The Big Finish

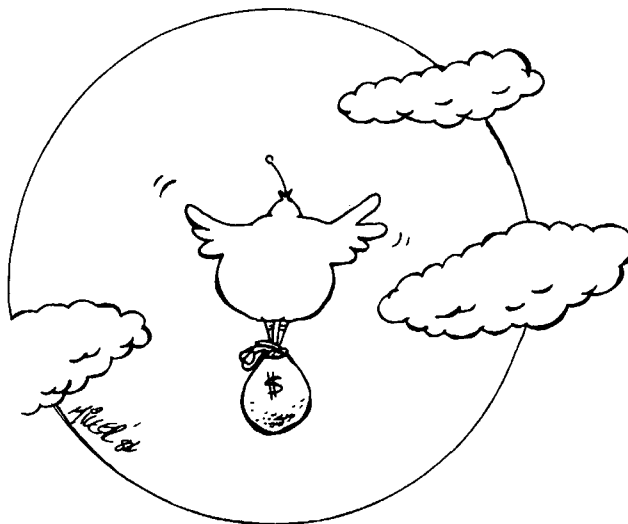
If the players fail to catch the Foogle, and time is running out, the Animator can let the *Foogle* catch *them*! The cartoon can end with the players on display in Darkest Africa's biggest zoo, looking mournfully between the bars while the Foogle sells tickets.

If the Foogle is made to Fall Down (or the Foogle allows itself to be captured, or the players manage to convince the bird to do what they want through Fast-Talk or Hypnosis), the characters can bind it and take it to Muggsworth. The zillionaire philanthropist will be more than happy to fork over the reward. Once the Foogle Bird is officially his, he will Ooh and Aah over it for awhile and then release it! (He just wanted to see what the Foogle looked like.)

The Foogle will rip the reward money from the hands of the character holding it and fly off, clucking gleefully, into the setting sun. Easy come, easy go!

## Plot Points

If the characters manage to capture the Foogle in the allotted time, two points should be given to each player involved in capturing the Foogle Bird. One plot point should be given to any player who participated in the defeat of Monkey Bars the Jungle Man, the huge gorilla, or the ferocious tiger. Subtract one plot point for making Ms. Monkey Bars or the old tiger Fall Down.





## The Foogle Bird

**Description:** The Foogle is a big (11 foot tall), pink bird which looks like a huge, bloated parakeet. It has teeny-tiny little wings, but it can fly like an eagle. It makes loud clucking noises — like a giant chicken. It can also speak. It wears no clothes.

**Beliefs & Goals:** The Foogle just wants to be left alone. It won't go out of its way to pick a fight, but once drawn into one, it will fight like a demon.

**Hit Points:** 11

**Muscle:** 6

Break Down Door: 9  
Climb: 6  
Fight: 9  
Pick Up Heavy Thing: 9  
Throw: 9

**Zip:** 4

Dodge: 7  
Drive Vehicle: 4  
Fire Gun: 4  
Jump: 6  
Ride: 4  
Run: 7  
Swim: 4

**Smarts:** 6

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 8  
Read Document: 6  
Resist Fast-Talk: 6  
See/Hear/Smell: 9  
Set/Disarm Trap: 6  
Spot Hidden: 7  
Track/Cover Tracks: 6

**Chutzpah:** 5

Fast-Talk: 5  
Pass/Detect Shoddy Goods: 5  
Sleight of Hand: 5  
Sneak: 5

**Shticks:**

Flying: 9  
Incredible Strength: 6

## The Old Tiger

**Description:** An old, scrawny, toothless tiger. He can barely walk, let alone fight. He can talk, and provide the players with information.

**Beliefs & Goals:** He's too old to care about Beliefs & Goals. He just wants to be left alone.

**Hit Points:** 7

**Muscle:** 1

Break Down Door: 2  
Climb: 2  
Fight: 4  
Pick Up Heavy Thing: 2  
Throw: 2

**Zip:** 1

Dodge: 3  
Drive Vehicle: 2  
Fire Gun: 2  
Jump: 2  
Ride: 2  
Run: 4  
Swim: 2



**Smarts:** 6

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 6  
Read Document: 6  
Resist Fast-Talk: 6  
See/Hear/Smell: 6  
Set/Disarm Trap: 6  
Track/Cover Tracks: 6

**Chutzpah:** 2

Fast-Talk: 2  
Pass/Detect Shoddy Goods: 2  
Sleight of Hand: 2  
Sneak: 2

## The Fierce Tiger

**Description:** This is a very hungry, very mean tiger which just happens to look exactly like the old scrawny tiger the characters ran into earlier. This tiger doesn't talk. It just attacks.

**Beliefs & Goals:** If it moves, it's food. Eat anything that moves.

**Hit Points:** 11

**Muscle:** 6

Break Down Door: 6  
Climb: 6  
Fight: 8  
Pick Up Heavy Thing: NA  
Throw: NA

**Zip:** 6

Dodge: 7  
Drive Vehicle: NA  
Fire Gun: NA  
Jump: 8  
Ride: NA  
Run: 9  
Swim: 6



**Smarts:** 1

Hide/Spot Hidden: 6  
Identify Dangerous Thing: 2  
Read Document: 2  
Resist Fast-Talk: 9  
See/Hear/Smell: 8  
Set/Disarm Trap: NA  
Track/Cover Tracks: 6

**Chutzpah:** 6

Fast-Talk: NA  
Pass/Detect Shoddy Goods: 6  
Sleight of Hand: NA  
Sneak: 9

## The Big Gorilla

**Description:** The biggest gorilla in the world.

**Beliefs & Goals:** Stomp Monkey Bars. Maybe stomp somebody else now and then, just for grins.

**Hit Points:** 12

**Muscle:** 6

Break Down Door: 9  
Climb: 9  
Fight: 9  
Pick Up Heavy Thing: 9  
Throw: 9

**Zip:** 3

Dodge: 3  
Drive Vehicle: NA  
Fire Gun: NA  
Jump: 3  
Ride: NA  
Run: 6  
Swim: 5



**Smarts:** 1

Hide/Spot Hidden: 2  
Identify Dangerous Thing: 2  
Read Document: NA  
Resist Fast-Talk: NA  
See/Hear/Smell: 5  
Set/Disarm Trap: NA  
Track/Cover Tracks: 4

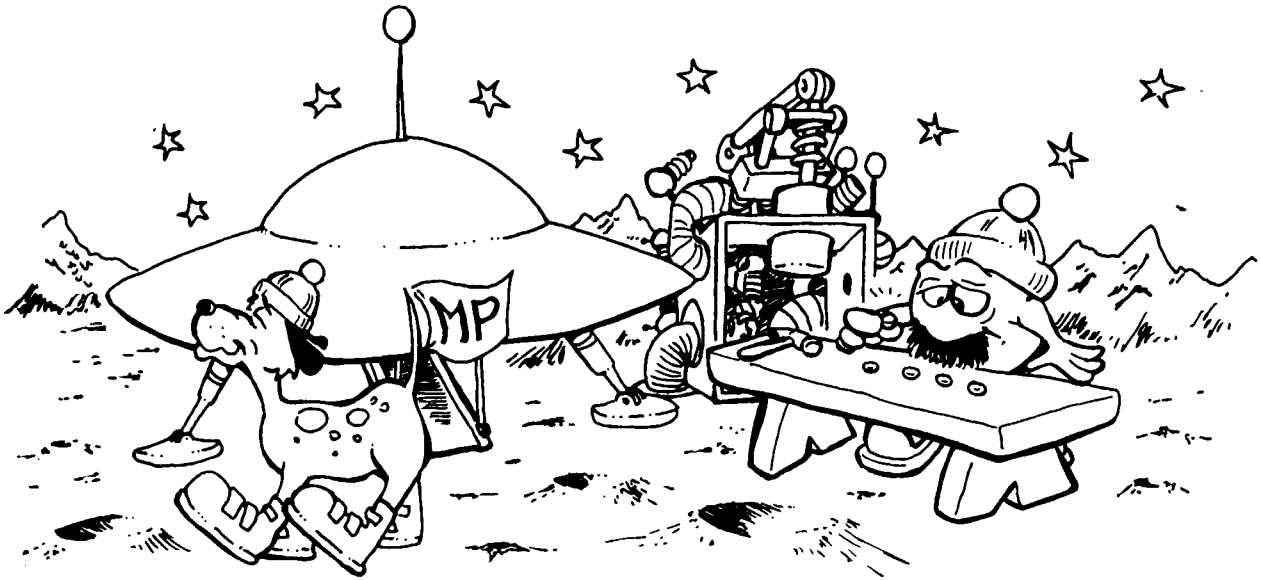
**Chutzpah:** 6

Fast-Talk: NA  
Pass/Detect Shoddy Goods: 6  
Sleight of Hand: NA  
Sneak: 6

## Short Subject:

# Spaced Out Saps

*by Warren Spector*



## Cast Of Characters

The Animator and up to four players. The players are free to choose any characters they wish, but they all know each other and work together — Natural Enemy pairings are to be avoided or ignored.

The player characters will be provided with pink space suits, pink leather aviator helmets and clear plastic bubble-shaped helmets so they can breathe in Outer Space.

The Animator takes the roles of a little green man from Mars and a purple Martian dog.

## Location

The characters begin at a military base in Anytown, get trucked to the Rocket Launch Pad located Outside of Town, and eventually find themselves on the moon. (The moon is, of course, made up of many different kinds of cheese.)

## Situation

The characters all work for the Space Aeronautics Patrol Squad, or S.A.P.S. for short. They've been selected to make a trip to the Moon. It seems that Earth's scientists have uncovered evidence of some strange, unknown activity there.

# Object Of The Adventure

The characters have to investigate the mysterious activity on the moon. If it seems dangerous, they are expected to put a stop to it! Then they should return to Earth to report.

## The Plot

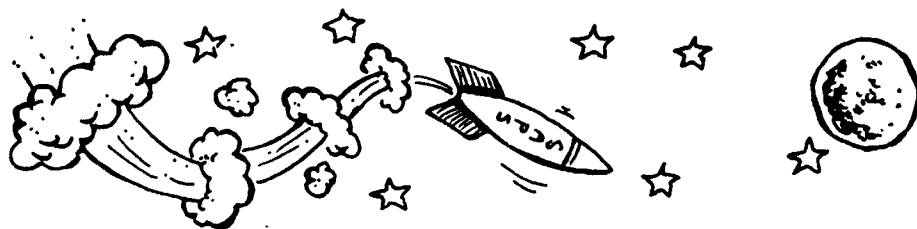
From the military base in Anytown, the characters will be trucked to the rocket launch pad located just Outside of Town. There, they'll be hoisted high into the sky by a crane. The pointy tip of the rocket ship flips open. The characters squeeze through the tiny opening and strap into their acceleration chairs.

## The Rocket Ship and the Journey to the Moon

The rocket will blast off and run on autopilot for awhile — just long enough for the characters to get squashed into their seats. Then, before the characters have time for a single action, the autopilot will fail. One of the characters will have to make a Drive Vehicle roll to land the rocket safely on the moon. If no one makes a Drive Vehicle roll, the ship will crash-land on the moon.

Should the ship crash, roll two dice to determine the damage it suffers. The ship will be disabled and useless once it has taken 9 points of damage. (The number of Hit Points the ship has may also become important if it comes under attack by the forces encountered on the moon's surface.)

The crash will leave the characters stranded unless they can repair their ship or find another way home. (It will take a Set Trap roll — with 4 added to the roll — to repair the rocket ship.) Each character will take 1 point of damage from the crash.



## On the Surface of the Moon

Upon landing (or crashing), the characters will see a flying saucer guarded by a purple Martian dog. They will also see a giant raygun-cannon and a flying saucer. In front of the saucer, a little green man from Mars is setting up a strange device. It is a complicated apparatus which seems to culminate in some sort of plunger. At the moment, the machine is not working. The Martian has a big tool box with all kinds of tools (including a hammer). Also on the table is a neat row of little pills. They are green — the exact shade of the Martian, in fact — and there are five of them.

The Martian will ignore the characters unless directly addressed or provoked, assuming the guard dog can handle any intruders. Although the Martian is suspicious of Earthlings, a successful Fast-Talk roll would allow the characters to approach the machine and even try to work with the Martian. If provoked, however, the Martian will shake his fist, pull out his ray gun (two dice damage) and take a shot at the offending character.



## The Martian

**Description:** The Martian is a little green man about three feet tall. He has a wiry moustache and wears tennis shoes.

**Beliefs & Goals:** Earthlings are inferior. They must be disintegrated. Mars must take over the Earth.

**Hit Points:** 10

**Muscle:** 6

Break Down Door: 6

Climb: 6

Fight: 6

Pick Up Heavy Thing: 6

Throw: 6

**Zip:** 3

Dodge: 3

Drive Vehicle: 3

Fire Gun: 9

Jump: 3

Ride: 3

Run: 3

Swim: 3

**Smarts:** 4

Hide/Spot Hidden: 4

Identify Dangerous Thing: 4

Read Document: 7

Resist Fast-Talk: 7

See/Hear/Smell: 7

Set/Disarm Trap: 4

Track/Cover Tracks: 4

**Chutzpah:** 2

Fast-Talk: 2

Pass/Detect Shoddy Goods: 2

Sleight of Hand: 2

Sneak: 2

**Shticks**

Hypnosis: 5

Teleport: 5



## The Martian Dog

**Description:** A normal-looking dog. It walks on all fours. It can't talk. It growls. It has purple fur.

**Beliefs & Goals:** Protect the saucer. Protect master.

**Hit Points:** 11

**Muscle:** 5

Break Down Door: 5

Climb: 5

Fight: 7

Pick Up Heavy Thing: NA

Throw: NA

**Zip:** 2

Dodge: 5

Drive Vehicle: NA

Fire Gun: NA

Jump: 2

Ride: NA

Run: 5

Swim: 2

**Smarts:** 2

Hide/Spot Hidden: 5

Identify Dangerous Thing: 3

Read Document: NA

Resist Fast-Talk: NA

See/Hear/Smell: 7

Set/Disarm Trap: NA

Track/Cover Tracks: 7

**Chutzpah:** 5

Fast-Talk: NA

Pass/Detect Shoddy Goods: NA

Sleight of Hand: NA

Sneak: 6

**Shticks**

Teleport: 8

Any character who Falls Down due to damage from the Martian's ray gun is *disintegrated*! That character will not automatically come back. Instead, the Martian will say to himself, out loud, "I think I had better re-integrate that Earthling so I can find out what's going on here!" Then he will go to his saucer and use the re-integrator (see page 56). The disintegrated character will reappear. Since the Martian will foolishly expect the Earthling to stand around and be questioned, the re-integrated character can run, or fight, or do anything else. If the Animator likes, this may happen more than once.

## The Little Green Pills

The characters don't know it, but each of the five pills on the table is a compressed Martian identical to the first one. Each has his own ray gun, which also does two dice of damage. The pills will turn instantly into Martians when hit by the plunger of the machine on the table. However, any sharp shock will do the job just as well. If the S.A.P.S. throw the pills, or even drop them, they will turn into Martians. And if the characters manage to break or steal the Martian's machine, he will just grab the hammer and hit one of the pills with it, releasing one of his comrades!

The duplicate Martians are exactly like the original, except for one thing. If the original Martian Falls Down, he will reappear in three minutes, like a normal character. But if a duplicate Martian Falls Down, he will revert to a little green pill. A sharp blow will release him from the pill again, of course.

Any character who swallows one of these pills will turn into a Martian for five actions (adopting the Beliefs & Goals of a Martian — destroying all Earthlings — for that time). After five actions, he or she will turn back to an Earthling, and the original little green pill will be found in the Earthling's Back Pocket. The pills cannot be destroyed.

## The Martian's Gadget

The gadget on the table is the "right" way to get a Martian out of the pill. (Any other way would work as well, but the Martians are very organized and want to do it right.) If the characters *really* annoy him, or give his dog trouble, the Martian will grab one of the little green pills and put it under the machine's plunger. When he pulls the on-off lever down, the plunger will slam down onto the pill, turning it into a Martian. Unfortunately, there is not quite enough room inside the machine to hold a Martian. The gadget will break — the first Martian will start to fix it while the second one chases the characters.

Here again, a successful Fast-Talk roll will cool the Martians off and allow a character to approach and help repair the machine. If a character attempts to help the Martians fix their machine, a successful Set/Disarm Trap roll will fix the machine properly. The Martians will show their gratitude by trying to force the fixer into the machine, to be compressed into a pill and taken back to Mars! A failed Set/Disarm Trap roll will infuriate the Martians. One will begin firing his ray gun at the characters who "helped," while the other grabs the hammer sitting on the table and starts creating *more* Martians!

A character might also try to trick the Martians by fixing their machine *wrong*. In that case, a successful Set/Disarm Trap roll would booby-trap the machine, causing it to suck the closest Martian in and compress him to a pill. (A failed roll will suck the *character* in to be turned into a pill!) Any compressed character can be restored by a hammer blow.

## The Giant Raygun-Cannon

This weapon disintegrates anything at which it is aimed — a character, a spaceship, a planet, or anything else. It takes no effort, no thought, and no roll to figure out how to fire it.

What the characters don't know is that the cannon is incomplete — there's a tiny part missing. It will take a close examination of the gun (and a See/Hear/Smell roll) to notice the missing piece. Without the piece (which can be found in the Martian's flying saucer), the cannon will backfire, doing 2 points of damage to the character firing it.

If the missing part is found and inserted in the proper place, the cannon will become functional. If aimed at anyone or anything, and fired (make a Fire Gun roll), it will start to shake, hum, whistle, and whine; its barrel will scrunch up and then, suddenly, spring to its normal length. The cannon will spit out a huge bullet which will arc gracefully and with incredible speed toward its target. Just inches away from the target, the huge bullet will stop in mid-air. The nose will unscrew itself and drop to the ground, and a tiny ray gun will appear. The ray gun will zap the target.

If the target is a character, that character is instantly disintegrated unless a Dodge roll is made. If the target is a spaceship, roll three dice to determine the amount of damage the gun does. If the gun is aimed at a planet (the earth or the moon), all that will be left of the planet will be a sliver, from which the characters can hang while they wait to be rescued.

If the characters think of it, they might be able to get in the cannon and shoot themselves back to earth, suffering no damage in the process. (They'd have to *fail* a Smarts Attribute Check, proving they're too stupid to realize the trick shouldn't work, in order to pull this off.)

## The Flying Saucer and the Purple Guard Dog

The Martian's flying saucer is round, has a bubble-top canopy, and stands on three spindly legs. There is a ramp leading from the moon's surface to the inside of the ship. The saucer is big enough to carry six average characters.

Outside the ship, characters will see a purple guard dog — not very bright but very devoted to his Martian master. The dog is parading back and forth between the lab (and the Martian) and the saucer. Anyone who approaches the saucer will have to deal with the guard dog, or Sneak by.

Inside the flying saucer, characters will find lots and lots of buttons. For each character who goes around pushing buttons, the Animator should apply the Fifty Percent rule. If the result is a 1, 2, or 3, the character has managed to get the saucer to take off (whether the character wanted it to or not), slamming any character inside to the floor. A successful Drive Vehicle roll will then allow a character to pilot the saucer with no difficulty. This is the easiest way back to earth if the rocket ship has been damaged.

If the result is a 4, 5, or 6, nothing happens — or, if the saucer was in the air and not being successfully Driven, the rockets turn off and the saucer plummets back to the surface of the moon. Characters in the craft are flung to the ceiling and suffer one die of damage.

The flying saucer is full of moon cheese, all sorts, dug up by the Martian. Inside the saucer, characters can find the missing piece of the raygun-cannon. Players must make a Spot Hidden roll to notice the hidden panel in one wall of the ship. If they spot it, they can open it up and find the tiny piece. It is cylindrical with a little plunger on top.

## The Moon Cheese

The Martians have discovered that Moon cheese has strange effects on anyone who eats it. The Martian is bringing some back to Mars for further study. His saucer is chock-full of the stuff.

Effects of the cheese vary, depending upon the part of the Moon it came from and who eats it. If someone takes a bite — even a tiny nibble — the Animator should roll one die and consult the table below.

### Cheese Effects Table

1. The character instantly shrinks to the size of a mouse. Weight, Skills, Shticks, and Attributes are unaffected.

2. One of the character's Attributes (the Animator's choice) is raised to 6 for the duration of the adventure. All skills under the increased Attribute are raised the same number of points as the Attribute, to a maximum of 9.

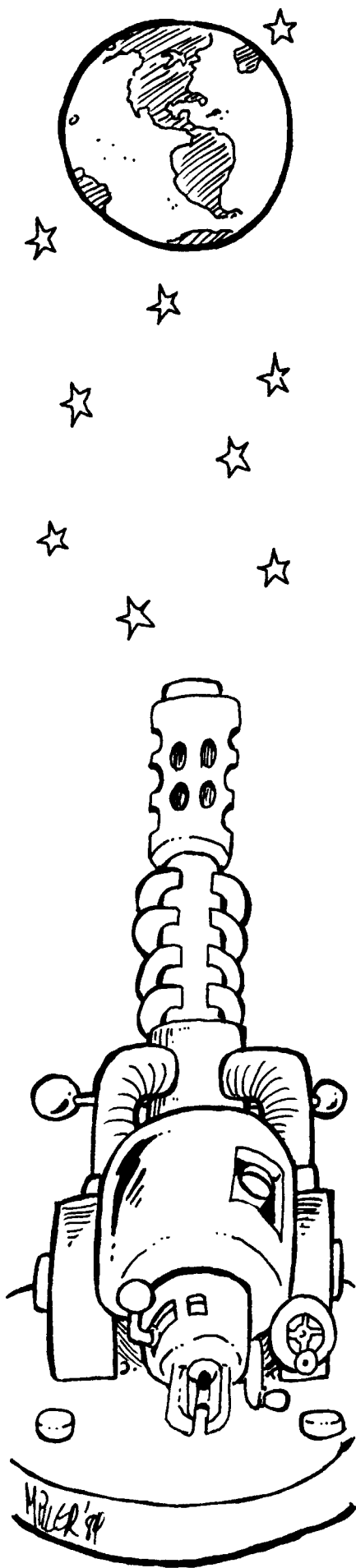
3. The character gains the ability to read the Martian's mind. The mind-reader won't know the Martian's next move, but *will* know that the Martians plan to take over the Earth, how to fly the saucer (without making a Drive Vehicle roll), and how to work the raygun-cannon, re-integrator, and pill machine.

4. The character grows to twice normal size. Weight doubles, but Attributes, Skills, and Shticks are unaffected. His/her spacesuit will stretch to fit the oversized body — it's made of a New Miracle Wonder Plastic. The only real effect is that the character will take up more space, and probably bump its head a lot, taking one point of damage each time it tries to go through a door.

5. The character gets incredibly fat — ballooning to four times normal weight for the rest of the adventure. The Zip Attribute drops immediately to 2, and all Zip skills drop the same number of points. He/she will now be able to bounce all over the Moon like a living beach ball. If he/she lands on anyone or anything else (by making a Throw roll), it does one die plus three damage (unless the target makes a Dodge roll).

6. The character gets incredibly thin — dropping to one-quarter normal weight for the rest of the adventure. He/she is now harder to see and hit, so Dodge and Sneak both go up to 9. Note that the character will have to make a lot more Pick Up Heavy Things rolls (because more things will be heavy compared to him or her!). Attributes, Skills (other than those already mentioned), and Shticks are unaffected.





If the plunger (which is actually a trigger) is pushed, the piece turns into a tiny (but powerful) rocket, easily capable of lifting a single character of average size and weight off the ground — and sending that character on a wild ride. A successful Drive Vehicle roll will let the character control the rocket. Otherwise, it will circle back and hit the ground by the flying saucer, shutting itself off and doing the rider one die of damage.

If a Drive Vehicle roll is made, the rocket can be ridden anywhere (including back to Earth!). But a second push of the plunger will shut the rocket off. (If the character is in mid-air when the rocket shuts down, one die of damage will be done by the fall.)

## The Re-Integrator

Also in the saucer is a “re-integrator,” a device capable of instantly restoring anything disintegrated by the Martian’s ray gun or the raygun-cannon. The re-integrator is not portable. It looks like a computer. If a character types the name of something on the keyboard, that something will be re-integrated. The TV screen will display the message “OBJECT NOW RE-INTEGRATED.” If the name of something is typed *before* that thing is disintegrated, the TV screen will display the message “THAT HAS NOT BEEN DISINTEGRATED!”

Characters might figure out the re-integrator several ways. A successful Smarts roll will do it. A successful Read roll would let them figure out the Martian instruction manual. They might figure it out on their own after seeing the message on the TV screen. Or they could Hide in the saucer and watch the Martian use the re-integrator.

## The Big Finish

If the brave S.A.P.S. are unable to deal with the Martians, and the Animator is out of time, one possible ending would be to have the Martians line the Earthlings up in front of a ray-gun firing squad. By Martian custom, though, the blindfolds must go on the *firing squad* — so they all disintegrate each other, leaving the characters safe.

However, the players should be able to defeat the Martians without any special help from the Animator. The easiest way to put a stop to the Martian plot is to disintegrate the little green man and his dog (along with any duplicate Martians who may show up). Disintegrated Martians won’t come back to the game at all. (They will be re-integrated on Mars.) Another possibility is to destroy the raygun-cannon and the Martian’s ship, leaving him both helpless and stranded. Still another possibility would be to use the Set/Disarm Trap skill to tinker with the flying saucer. Then the Martian could be locked inside it and sent blasting off for parts of Outer Space as yet unknown.

If the characters can’t return to Earth, the Animator might consider a follow-up adventure involving a rescue mission, a second wave of Martian attackers investigating the disappearance of their comrade, or a trip to Mars.

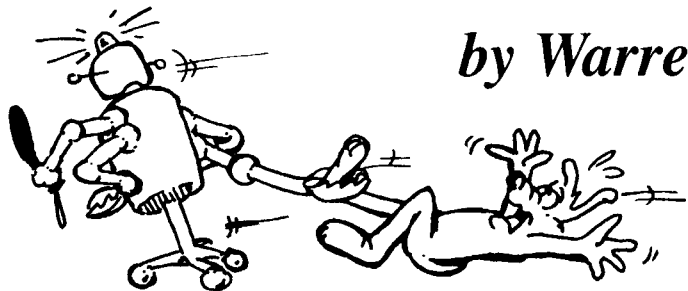
## Plot Points

Any player who causes a Martian or the Martian dog to Fall Down gets a Plot Point. A player who disintegrates the Martian flying saucer gets a Plot Point. A player who fires the raygun-cannon and disintegrates the Earth or the moon loses a Plot Point. A player who swallows a compressed-Martian pill gains a Plot Point for each Earthling he or she causes to Fall Down.

## Feature Film:

# The Better Housetrapp

by Warren Spector



## Cast Of Characters

The Animator and up to three players. The players can choose any characters they want. Natural Enemy pairs work particularly well in this scenario. The Animator plays all the robots and gadgets in the House, and the night watchman.

## Location

The adventure takes place in a housing development just Outside of Town.

## Situation

Winter is beginning to set in. The characters have heard that a new model home has just been finished. This sounds like the perfect place to spend the cold months!

*Secret: This is no ordinary home — it's an advanced, automated, fully robotic showplace. And it's not really finished at all! Almost nothing works right, and it can be dangerous just to step in the front door.*

## Object Of The Adventure

There are two ways to run this adventure. The first is to approach it without any real goal. Players can be thrown into the house and just go crazy. At the end of the allotted time, the game ends and Plot Points are totalled.

An alternative is to play this as a cutthroat competition. The idea is to take sole possession of the house. This is accomplished when one character has made each of the others Fall Down. (If this seems too quick, you can require the winner to make each of the others Fall Down *twice*.) As soon as one player has made every other character Fall Down, the scenario ends and Plot Points are totalled.

## The Plot

### The Fence and the Gate

The complex is surrounded by a 10-foot-high wire fence. The fence is electrified. If touched, it will do one die of damage and make frying, popping sounds.



## Matthew "Flatfoot" O'Rourke

**Description:** Flatfoot O'Rourke is a private cop. He's fat, very slow, and not too bright. He wears an old, dilapidated policeman's uniform. He always carries a gun (which does one die plus two damage).

**Beliefs & Goals:** Criminals must be caught and punished. A job should be done well or not at all.

**Hit Points:** 12

### Muscle: 4

Break Down Door: 11  
Climb: 4  
Fight: 10  
Pick Up Heavy Thing: 4  
Throw: 4

### Zip: 1

Dodge: 2  
Drive Vehicle: 2  
Fire Gun: 5  
Jump: 2  
Ride: 2  
Run: 2  
Swim: 2

### Smarts: 2

Hide/Spot Hidden: 2  
Identify Dangerous Thing: 7  
Read Document: 2  
Resist Fast-Talk: 9  
See/Hear/Smell: 7  
Set/Disarm Trap: 2  
Track/Cover Tracks: 2

### Chutzpah: 2

Fast-Talk: 2  
Pass/Detect Shoddy Goods: 2  
Sleight of Hand: 2  
Sneak: 2

Once they know it's electrified, players can get over the fence by making a Climb roll. (The Animator should add three to the roll — it's tough climbing an electrified fence! — *and* roll the die of damage the fence does to the character during the climb! ) Any sort of gunshot will blow a hole in the fence (the size of the hole depends upon the size of the gun used). A mouse-sized character can just walk through gaps in the wire. It is possible to burrow under the fence without suffering any damage.

If the players make See/Hear/Smell rolls, they'll discover a gate, like a railroad crossing gate, manned by a fat, sleepy watchman named Matthew "Flatfoot" O'Rourke.

O'Rourke may be fat, and he may be sleepy, but he's not about to let anyone into the development without a Fight. He's stubborn and very hard to Fast-Talk, so it'll be tough to avoid a Fight if the players decide to go through the gate. He has a keyring on his belt. One of the keys will open the doors to the only completed house in the development.

## Let Me In! Let Me In!

When the players manage to get past Flatfoot or over the fence, they will find that most of the houses are under construction. Only one looks finished. There is a sign on all four sides of the finished house. It is in fancy computer lettering, and is hard to read. The sign says: "Home of Tomorrow," and in smaller print, "fully-automated, push-button, ranch type style tract house." A Read Document roll is required in order to make sense of the sign. If the roll is made, the sign is understood. If it is not made, and the sign is misinterpreted, the character will think the sign says, "Home for You!" The second half of the sign will be gibberish.

The players will find the front door locked. (If the characters have O'Rourke's keys, they'll have no trouble getting in. If they don't have the keys, they'll have to make a Break Down Door roll to get through the door.) All of the windows are unlocked.

There is a map of the house on page 59, which the Animator should use once the characters get inside. The characters should not be given the map, but the Animator can draw a new one for them, revealing the layout of the house as the players search the rooms.

Looking through the windows, players will see whatever is appropriate: In the kitchen, they'll see a complete, steaming turkey dinner; in the video room, they'll see a video fireplace blazing away; in the music room, they'll see a glowing jukebox and hear the soothing sound of a big band, and so on.

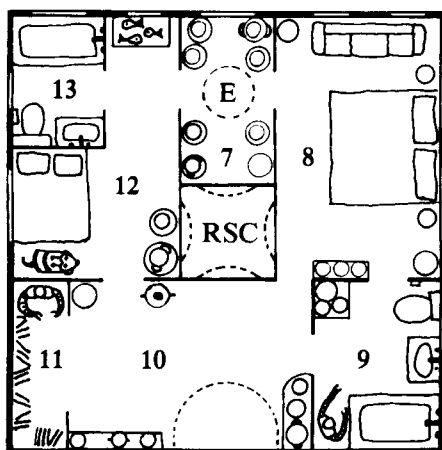
## Button, Button, Who's Got The Button?

The players will notice a panel of buttons next to each door inside and outside of the house. (No roll is necessary in order to spot these buttons.) There are *lots* of little buttons. Unfortunately, none of the little buttons is labelled, since this house isn't really finished yet. There is also one big red button that *is* labelled.

Players must make a Read Document roll to make out the computer-writing and figure out that the big red button is labelled: "DO NOT TOUCH UNDER ANY CIRCUMSTANCES!!!!" This button folds the house up into a little suitcase, so it can be moved to another site easily. A player caught in the house when it folds up will automatically Fall Down and be stuck in the suitcase with head, arms, legs, and tail (if appropriate) sticking out.

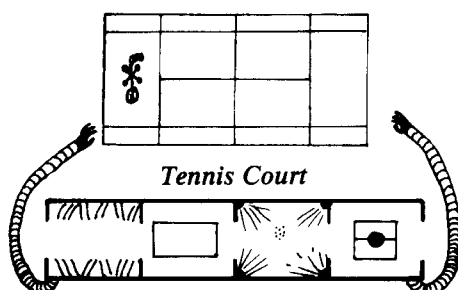
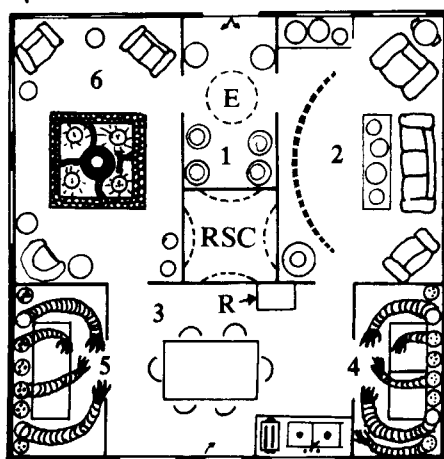
# The House

E	Elevator
R	Refrigerator
RSC	Robot Storage Core
1	Vestibule
2	Video Room
3	Kitchen
4	Laundry
5	Dishwasher
6	Music Room
7	2nd Floor Vestibule
8	Bedroom
9	Bathroom
10	Master Bedroom
11	Walk-in Closet
12	Junior's Bedroom
13	Junior's Bathroom



First Floor

Second Floor



There is a similar red button on the outside of the suitcase-house. (This will always be within easy reach of at least one of the characters trapped in the suitcase.) Pushing this button will expand the house once again, leaving the characters in the Central Robot Storage Core. Once the button has been pushed, only a character with the Incredible Speed shtick or a player who comes up with a clever way to do it can get out of the house before it folds up.

## Robot Storage Core

If the red button is pushed — collapsing the house — and then pushed again — restoring it to normal — anyone who was inside will return to the game in the Central Robot Storage Core. There they'll be surrounded by robots, all whirring around impatiently, doing their thing, running into each other. There is a locked door in each of the four walls of this room.

In order to get out, the characters will have to break down a door (there's one in each wall of the room), or wait for a robot to leave and try to follow it. Robots come and go regularly, so the characters shouldn't have to spend too much time in the Central Robot Storage Core. A robot leaving the Storage Core will ignore the players unless the players attack it or break something in the house.

## Look, But Don't Touch!

The players can look around the house to their hearts' content. They can chase each other all they want. But break a vase (and there are several in every room), touch the turkey dinner in the kitchen, lay down in a bed . . . that's trouble! If a player breaks anything, not only will a Cleaning Robot and a Security Robot show up, but a loud whooping alarm will go off. (Flatfoot O'Rourke will hear and come to investigate three actions after the alarm goes off.)

## The House (See Map)

There are priceless vases *everywhere* in this house. Any time a player runs into a room — and any other time you feel like it — roll one die. On a 1, 2, or 3, the player has broken a vase, and a Cleaning Robot will scurry around sweeping up the broken pieces — and the character who broke the vase as well.

## Room 1: Main Floor Vestibule

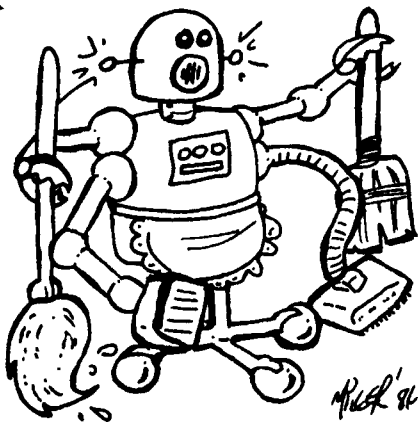
There are vases in all four corners (priceless, of course). Set in the floor in the middle of the vestibule is an Elevator Platform.

The Elevator Platform is still being perfected. Roll one die each time a character enters the vestibule. On a 1, 2, or 3, the platform will catapult the player to the second floor. On a 4, 5, or 6, nothing happens. If the player was catapulted to the second floor, roll another die to determine if the second floor opening was open. On a 1, 2, or 3, the opening was open. On a 4, 5, or 6, the opening was closed. The character slams into the ceiling taking one die of damage.

## Room 2: Video Room

A six foot-tall TV screen rises from the floor whenever a character enters the room, and sinks back into the floor when the character leaves.

After each player has taken one action in the Video Room, Mother Robots will appear (one per character). Unless successful Fight rolls are made, the characters will be carted off to bed in Junior's Room.



## All The Robots You Ever Wanted

*The Home of Tomorrow is chock-full of robots. Sometimes they respond to specific events. Sometimes they just appear as part of their regular routine. If the characters make a robot Fall Down, they can try to do things to it (whatever they think of). Robots that Fall Down will return to the Robot Storage Core if they survive the character's tinkering.*

*The robots all have the same attributes and skills (with a few exceptions, noted below). No robots (except the Dog) have any Chutzpah or Chutzpah skills at all!*

**Beliefs & Goals:** Do their jobs.

**Hit Points:** 6

**Muscle:** 3

Break Down Door: 3

Climb: NA

Fight: 6

(Security Robots: 11)

Pick Up Heavy Thing: 4

Throw: 3

(Tennis & Security Robots: 9)

**Zip:** 3

Dodge: 3

(Security Robots: 6)

Drive Vehicle: NA

Fire Gun: NA

Jump: NA

Ride: NA

Run: 3

(Security Robots: 7)

Swim: NA

**Smarts:** 2

Hide/Spot Hidden: 2

Identify Dangerous Thing: 2

Read Document: NA

Resist Fast-Talk: NA

See/Hear/Smell: 4

Set/Disarm Trap: NA

Track/Cover Tracks: NA

(Security Robots: 5)

## Room 3: The Kitchen

Here players will find a refrigerator with an automatic ice machine, a giant toaster (big enough to toast any character), a table heavily laden with food, and a wash basin that looks like the control panel of a spaceship.

Each time a character investigates one of the items in this room, the Animator should roll one die to determine if the item goes haywire. On a 1, 2, or 3, the item goes berserk. On a 4, 5, or 6, everything's okay.

Here's what happens if the various items go berserk:

The *Refrigerator* (which is empty, by the way) starts spitting out ice cubes. Characters in the room must make Zip rolls to remain standing. The ice will melt after three actions, but until then characters must make a Zip roll *before* they take an action each turn. A failed Zip roll means you slip; you take no damage, but you don't get to do anything else that turn.

The *Toaster* starts spitting out huge pieces of toast. These are deadly weapons, capable of doing two dice of damage. Every character in the room must make a Dodge roll or be hit.

The *Table* is designed to keep food warm. Unfortunately, it gets incredibly hot. Everyone in the room takes one point of damage from the heat before the table shuts itself off.

The *Sink* starts spraying water all over the place. The effect is the same as that of the haywire Refrigerator. Any robots in the room short-circuit instantly.

If the players pick an appliance and actually start pushing buttons (instead of just looking at it), they can make it go haywire on a roll of 1-4. On a 5 or 6, a giant robot cockroach will appear, followed closely by a Servant Robot with fly-swatter. The Animator should roll one die. On a 1, 2, or 3, the Servant Robot chases and attacks the cockroach. On a 4, 5, or 6, he attacks the characters. Start making Fight rolls. If the Servant Robot hits, he does three points of damage.

## Room 4: The Laundry

Here characters will find piles of dirty clothing (for demonstration purposes) and a giant washing machine with tentacles.

The tentacles can snake out far enough to grab a character all the way in the Kitchen — if a character in the laundry room pushes the right buttons. (Roll one die; on a 1, 2, or 3, the tentacles grab the character in the kitchen. On a 4, 5, or 6, the tentacles grab the character pushing the buttons.) Once grabbed by the Laundry machine, a character will be agitated and soaped to the tune of 1 die of damage. The arms (or a character) can also pick up and Throw dirty clothes at another character. Anything Thrown by the robot arms will automatically hit unless the target Dodges successfully! Thrown laundry will do 1 or 2 points of damage — it will also attract a Clean-up Robot.

## Room 5: The Dishwasher

This room contains a huge glass tub with several tentacle arms (see Laundry description). When the right buttons are pushed, it fills itself with water from built-in spigots, dumps soap powder into itself, jostles itself to create suds, and then uses several more of its arms to manipulate dishes, rags, sponges, and any characters it can grab. There are dishes piled all over the place. When thrown, the plates will do one die of damage. In all other respects, this room is identical to the Laundry Room, and will catch characters in just the same way.

## Room 6: The Music Room

Here players will find a huge, cylindrical juke box with all sorts of chrome and lights and bubbling water and stuff. It will play automatically when a character enters the room, and turn itself off when players leave. Like everything else in the house, the juke box will malfunction on a roll of 1, 2, or 3 — spitting records out all over the place, doing one die of damage if they are not Dodged.

If a character pushes buttons in the Music Room, the player should roll one die. On a 1, 2, or 3, a Dance Robot will enter the room and insist on dancing with a character of the player's choice. On a 4, 5, or 6, the Dance Robot will insist on dancing with the character who pushed the buttons. Dancing with this robot will do one die of damage to any character smaller than human-size (or any character that doesn't walk upright). Imagine a mouse trying to get out of the way of a crazed Fred Astaire. Only by making a Dodge roll can a small character avoid taking damage from a Dance Robot. Human-sized characters won't take any damage, but they will be delayed and lose one action. After one dance (one action) the Dance Robot will return to the Storage Core.

## Room 7: 2nd Floor Vestibule

Like the first floor vestibule, this one has an elevator platform. A character who enters the vestibule can either walk around the circular platform or stand on it. A character who walks around it has no problem. One who stands on it must roll one die. On a 1, 2, or 3, the platform plummets to the first floor. (The character stretches like a rubber band and suffers one die of damage before hitting the ground.) On a 4, 5, or 6, nothing happens. If a character fiddles with the buttons on the wall, the platform plummets on a 1, 2, 3, or 4! Note that a character who *runs* into the vestibule can't choose to go around the platform, but must roll to see what the platform does!



## Room 8: Bedroom

Everything you'd expect to find in a bedroom. A sign on the bed says "Automatic Massage," with instructions. (Characters who fail a Read roll will think it says "Important Message," and be unable to read the type below). The bed contains a massage mechanism. Characters who lie down in it will get a massage.

The Animator should roll one die any time a character lies down on the bed. On a roll of 1, 2, or 3, it will begin to shake crazily, and toss the character right into one of the many vases in the room, thus attracting a Clean-up Robot.



## Cleaning Robots

Any time something breaks, or any kind of mess is made, a Cleaning Robot shows up. They have four arms (one ending in a mop, one ending in a broom, one ending in a dustpan, and one ending in a vacuum cleaner hose). They roll around on four wheels. They have voice boxes which allow them to mutter — "Oh dear, oh dear, oh dear . . . this mess will never do" and similar phrases.

Anyone caught in a room with a Cleaning Robot must make a Fight roll or be cleaned to the tune of one die of damage. (Any character mouse-sized or smaller will be sucked up by the vacuum cleaner and end up inside the robot. A gunshot (from inside *or* outside), or a successful Set/Disarm Trap roll will release the trapped character.)

## Security Robots

These have four arms. One arm ends in a pair of handcuffs, one in a club (1 die plus 2 damage), and the other two in pincers for grabbing trouble-making characters. They roll around on four wheels. They will chase any characters that break things. Anyone caught will be taken to the Central Robot Storage Core. They say things like "Danger! Danger! Warning! Intruder Alert!"

Whenever the action starts to slow, the Animator should release a Security Robot. In any event, the players should encounter a Security Robot each time they break something. As soon as the Cleaning Robot returns to the Storage Core, a Security Robot should appear to investigate.

## Servant Robots

These are butlers, valets, etc. They have two arms, designed for grabbing. They say simple phrases like "Can . . . I . . . help . . . you ????" and "How . . . about . . . a . . . tip ????" They tend to be surly and sarcastic and take offense easily (especially if they're not tipped).

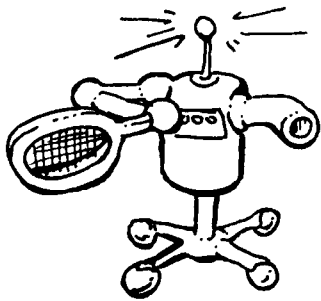
## Dance Robots

These are dancers pure and simple, posing no threat to anyone of average human size. Smaller characters may have to Dodge to avoid being trampled. They have two arms made for grabbing. They dance quite well, but they expect to lead.



## Mother Robots

These have just two arms, both for grabbing. Any time a character turns on the television by entering the video room, a Mother Robot will appear. (There will always be one Mother Robot for each character in the video room.) Mother Robots say, "Junior . . . don't . . . you . . . have . . . anything . . . better . . . to . . . do . . . than . . . watch . . . television ????" (If there is more than one Mother Robot in a room, they'll say it in unison.) Having said this, they'll grab the characters, drag them upstairs to Junior's bedroom, tuck them in, and go back to the Storage Core.



## Tennis Robot

This mechanical monstrosity plays an insanely good game of tennis. It has two arms. One ends in a tennis racket, the other in a tube-like arrangement that shoots balls the way a cannon shoots cannonballs. (It has an unlimited supply of balls, each of which does one die of damage. It can fire one ball each action!) It rolls around on four wheels. The tennis robot's voice box allows it to speak simple phrases like, "How about a bit of tennis, sport?" and "Hah! Ace!" It is absolutely deadly if it goes haywire . . . and it will!

## Other Devices

There are many other gadgets in the House of Tomorrow. These aren't really robots and have no skills or **Shticks**. Since the characters may have to Fight them, each device has Hit Points:

Laundry Machine: 7 hits  
Dishwasher: 7 hits  
Jukebox: 10 hits  
Television: 11 hits  
Beds: 8 hits  
The Automated Sauna: 14 hits

## Room 9: Bathroom

Everything you'd expect to find plus a few things. In one corner there's a Servant Robot — a washroom attendant. This will insist on helping master out of his/her clothes, assisting in drawing a bath, drying off, powdering, brushing teeth, etc. It will then ask for a tip. If it receives no tip, the Servant Robot will become indignant and start a Fight.

In another corner of the bathroom is a chute leading down to the Laundry Room. If a character opens the lid, the Animator should roll one die. On a 1, 2, or 3, the character will be dragged down by tentacle arms (see Laundry Room description). Of course, one character could push another down the chute, automatically activating the Laundry Room.

## Room 10: Master Bedroom

Everything you'd expect to find in a bedroom *except* a bed. Characters can make See/Hear/Smell rolls to spot the outline of a Murphy bed on the back wall. Pushing the right buttons (by rolling a 1, 2, or 3, on one die) will cause the bed to open on any character standing under the bed. A Dodge roll will allow the character to get out of the way unharmed.

## Room 11: Walk-In Closet

A huge closet with lots of clothes. There is a Robot Butler which will make every effort to dress any character who enters. Unless the Robot Butler is made to Fall Down, the characters will be dressed in clothes meant for the opposite sex.

## Room 12: Junior's Bedroom

Here players will find the Robot Dog. A fish tank contains some kind of fish. There are lots of posters on the walls — airplane posters, train posters, a tiger. They look quite realistic.

The Robot Dog is quite harmless, though he can be a bit frightening. The posters are actually 3-D movie projectors. If the characters look at them, they will come to life and jump off the wall — the train will thunder through the room; the airplane will zoom through the air; the tiger will leap at the characters. These images will do 2 dice of damage *unless* a player makes a Smarts attribute check. If the attribute check is made, the character is smart enough to realize that a picture can't do any damage.

The fish are tiny, shiny robot fish — as cute as can be. Beside the tank is a can marked *Fish Food*, which actually contains B-Bs. The fish will eat the B-Bs if they are sprinkled in the water. If anyone puts a hand or paw in the water, the fish will bite for one point of damage.

## Room 13: Junior's Bathroom

This is just a bathroom. Welcome to the only safe room in the house!

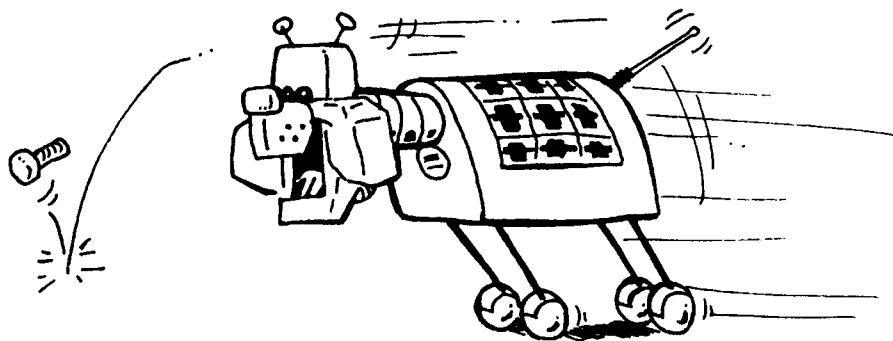
## Tennis, Anyone?

If the action moves into the backyard (or the characters approach the house from the back), they'll find an impressive automated tennis court. A Tennis Robot will offer to play anyone who sets foot on the court. It is insanely fast, extremely good. It will fire one tennis ball per turn (doing one die of damage apiece if not Dodged) for three actions. At that time, the character will drop from exhaustion, and be dragged into . . .

## The Assembly-Line Sauna

After a hard game of tennis — or if a character happens to wander into the long, low building behind the Home of Tomorrow — huge robot arms will whisk any characters within reach into a steam bath, pluck them out again, throw them into an ice-cold shower, slam them against a massage table, massage them within an inch of their lives, dress them in pajamas (all wrong), and throw them across the tennis court — smack into (and through) the back wall of the house. They'll land in the bed. Soothing music will lull them to sleep. As soon as they drift off, an alarm will go off (loud enough to wake the dead). The bed will start snapping open and shut, open and shut; it will fling them across the room into the walk-in closet where they will be dressed by the robot butler . . .

The whole process from tennis court to closet will inflict two dice of damage. And if the bed was rotated into the house earlier in the scenario, have this process do *three* dice of damage because the characters would slam against the wall instead of against the soft mattress.



## The Big Finish

If the characters are competing, the Big Finish comes when one of them has made the others Fall Down once (or twice) each. At that point, the robot arms of the Sauna get hold of the loser(s), putting them through the whole process described above, dressing them in the wrong clothes, and booting them out into the cold . . . and leaving the winner in sole possession of the house.

If the characters are cooperating, or just running around having fun, the finish comes at the end of the allotted playing time (which will vary with the number of players). Once time runs out, each character has one action to come up with something funny, and the cartoon ends.

## Plot Points

Players get one Plot Point for each character they make Fall Down. The player who makes *every* other character Fall Down gets *three* Plot Points for being the sole possessor of the house. Players get two Plot Points for every Security Robot they make Fall Down, and one Point for the other robots. Players lose a Plot Point for making O'Rourke or the Robot Dog Fall Down — O'Rourke is just doing his job, and the dog is everybody's pal.

## The Mechanical Dog

**Description:** There's only one of these, and it will be found in Junior's bedroom. It's a large mechanical bulldog which walks on all fours, wags its tail, sits up and begs, rolls over, and does all the things a real dog does. The first character who ends up in the room will discover that the Mechanical Dog will chase anything that moves. It also loves to walk up behind living things and bark really loudly. It looks fierce, but it won't attack a thing.

**Beliefs & Goals:** If any characters talk to the Mechanical Dog, it will talk back — it's probably the smartest thing in the house — and explain that it is loyal and will do anything it is told to do. It knows everything there is to know about the house. If it is asked the right questions, it can be quite an ally. It loves to chase, chew on, and bury screws.

It will be loyal to anyone tucked into Junior's bed by a Mother Robot. This means, of course, that the Mechanical Dog's allegiance could change during the course of *The Better Housetrapp*, depending upon who has been tucked in most recently! If more than one character is tucked in at the same time, the Mechanical Dog will pick one — the Animator should make a Fifty Percent Roll to determine which one.

**Hit Points:** 7

**Muscle:** 5

Break Down Door: 5

Climb: NA

Fight: 5

Pick Up Heavy Thing: NA

Throw: NA

**Zip:** 4

Dodge: 4

Drive Vehicle: NA

Fire Gun: NA

Jump: NA

Ride: NA

Run: 4

Swim: NA

**Smarts:** 6

Hide/Spot Hidden: 6

Identify Dangerous Thing: 6

Read Document: 6

Resist Fast-Talk: 6

See/Hear/Smell: 6

Set/Disarm Trap: NA

Track/Cover Tracks: 6

**Chutzpah:** 1

Fast-Talk: 2

Pass/Detect Shoddy Goods: NA

Sleight of Hand: NA

Sneak: NA

# CHARTS

Here are all the charts you'll need to make playing *TOON* a simple — and very silly — experience.

## Random Item/Animal Chart

Roll two dice, picking one to be the "tens" die and the other to be the "ones" die (see page 4):

Roll	Item/Animal (description and damage it does as weapon)
11	One of the other characters
12	Lion
13	Bomb (with lit fuse; character holding it has one action to get rid of it or defuse it; one die damage)
14	Helium Balloon (will lift up to two human-size characters)
15	Horse
16	Bone (to distract dog or use as weapon — 1 die plus 1 damage)
21	Mousetrap (2 points damage)
22	Eraser (For erasing <i>anything</i> ; make Zip roll to use)
23	Toothbrush
24	Croquet Set (mallets do 1 die damage; ball can be thrown for 1 die damage)
25	Ukelele or other stringed instrument
26	Anvil
31	Rhinoceros
32	Gun (shoots a flag that says "Bang!!!!" when fired)
33	Family of four seated at dinner table
34	Squirting Flower
35	Stick of Dynamite (lit; one action to get rid of it or defuse it)
36	Baseball (1 die when thrown)
41	Police Whistle (brings policemen — 50% chance it will work. If policemen come, roll 2 dice to find how many. Can only be blown once.)
42	Butterfly Net
43	Giant Mallet (1 die plus 1 damage)
44	Airplane (two-character propeller plane; engines running)
45	Policeman (with 1 die plus 1 nightstick)
46	Baseball Bat (1 die plus 2 damage)
51	Book of Matches
52	Cow
53	Beartrap (must be successfully set; 1 die damage)
54	Skunk ( <i>angry</i> skunk)
55	Shotgun (1 die plus 1 damage)
56	Mop (soaking wet; 3 points damage and may ruin disguises)
61	Water Pistol (filled with ink)
62	Moose
63	Pen (draws real things!)
64	Turkey
65	Pistol (1 die damage)
66	Self (Character meets him or herself — or exact double)

*Note:* None of the animals encountered as a result of rolls on the Random Item/Animal Chart can talk; they're just animals.

## Random Trap Chart

Roll two dice to determine which trap is encountered. Players can make Identify Dangerous Thing rolls to see if they spot the trap before it's too late.

Roll	Trap (description and damage)
11	Stick of dynamite (lit; one action to defuse or throw — 1 die)
12	Spring-mounted mallet pops out of ground (1 die minus 2, repeated)
13	Water-bucket drops (3 points damage for bucket; disguises may be ruined — make new Quick Change/Disguise roll)
14	Camouflaged hole in ground — 10 feet deep (1 die from fall)
15	Giant rock falls from sky (2 dice damage)
16	Tree falls (1 die damage)
21	Noose around character's foot (no damage; character caught)
22	Meat-eating plant (2 points per round; Zip roll to escape)
23	Giant bear trap (1 die damage)
24	Telescoping arm holding fizzing mixture in test tube (no damage if character drinks it; if not, it explodes in one action, doing 1 die damage)
25	Bomb! (Character has one action to defuse or throw; 1 die damage)
26	Exploding present (motor scooter pulls up, delivers present, which explodes, doing 1 die damage)
31	Telescoping arm holding cream pie whacks character in face (no damage, victim Boggled)
32	Hideous monster sneaks up behind character (character can make See/Hear/Smell roll to spot). Monster taps victim on shoulder and says "Tag! You're it!" and runs away at Incredible Speed (no damage, but character will scream and leap into arms of nearest other character)
33	Bomb! (one action to defuse or throw; one die damage)
34	Steamroller appears out of nowhere, flattening character (2 dice)
35	Bucket of glue drops from above (3 points damage from bucket; next thing character touches will stick to hand until next time he/she Falls Down)
36	Camouflaged hole in ground (ten feet deep; one die from fall)
41	Lit stick of dynamite (1 die; one action to defuse or throw)
42	Character sets off mousetrap (2 points damage; trap stuck to foot)
43	Spring-loaded boxing glove whacks character (1 die damage)
44	Noose around character's foot (no damage; character swinging upside down from rope)
45	Bucket of perfume drops from above (3 points damage from bucket; character smells really bad until next time character Falls Down; he/she will not be able to Hide)
46	Giant mechanical arm grabs character and drops him/her into cage (no damage but character caught; cage has no door; cage can withstand 10 points damage before victim can break out)
51	Bomb! (one action to defuse or throw; one die damage)
52	Train roars onto scene, flattening all characters (2 dice apiece)
53	Camouflaged hole in ground (ten feet deep; 1 die from fall)
54	Bucket of Vanishing Cream (3 points damage from bucket; character is temporarily invisible)
55	Bus drives by, flattening all characters (2 dice apiece)
56	Telescoping arm with cream pie on end whacks character in face (no damage but victim Boggled)
61	Revolving door traps character, spins faster and faster and finally spits them out (1 die and dizziness for one action)
62	Flower pot falls from above (1 die damage)
63	Bucket of water drops from above (3 points damage from bucket, and victim gets wet — see 13, above)
64	Bomb! (one action to defuse or throw; 1 die)
65	Flower squirts water in character's face (no damage)
66	Character steps on concealed catapult and goes flying into nearest obstacle (1 die damage)

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